The Music of Mike Westbrook

BAYLEY, GARY,KEITH

The Music of Mike Westbrook Volume One

Gary Keith Bayley

Dissertation presented for the degree of
Doctor of Philosophy,
Department of Music,
University of Durham, England.
2013

Contents

Part Two: 1973-1984: *Gemeinschaftmusik,* Westbrook Theatre, William Blake, and Methodological Composition

Part Three: Mike and Kate Westbrook's Music from 1982

Case Studies

Volume Two

Appendices

Statement of Copyright

Acknowledgements

Firstly I thank my supervisor Professor Max Paddison for being more than generous with his time. He attentively and patiently followed me on what became a grand map making tour, reminding me to always find North and sea-level. His clarity, accuracy and precision, ability to swoop in on the detail and then soar to the overview, will remain forever inspirational.

Regarding the archives that took so much of my time and attention I thank Paul Wilson, Radio Curator of the British Library, and Dr Wolfram Knauer of Jazzinstitut Darmstadt, and Graham Langley of the British Institute of Jazz Studies, for their help and time spent corresponding with me. I am particularly grateful to David Nathan, the Research Archivist at the National Jazz Archive, for his warmth, sweets, and jokes, and for affording me privileged access by staying on for long hours past official closing time.

I thank Westbrook enthusiast Frank Eichler. On his trips to England from Stuttgart we had long conversations whilst walking on the Devon moors where I tested out my ideas. He also kindly gave me access to his private collection of recordings. Duncan Heining is a journalist who has tirelessly reported on British jazz and championed the Westbrooks works, and for this I applaud him. I appreciated our discussions on the draft chapters from his forthcoming book on British Jazz and on jazz theorist George Russell; our not being in complete agreement helped establish my convictions. I thank Ian Loud of Linney Studios for his time, considerable patience, and technological expertise, in transferring aging tapes and LP records to CD. He more than me experienced the trauma of ‘needle jump’, the tape heads clog, and the flashing ‘recording error’ screen message. At my request Dr Peter Nickol, editor, composer, and friend, attempted to educate me regarding punctuation and grammar.

My heartfelt gratitude goes to Terrill, my wife, for understanding that a room in our house had to be taken over by CD and tape recordings, manuscript, photocopies, and the like. One day she will laugh about my ridiculous time-management underestimations, but I accept that this day will be a long time coming. I am left speechless when I reflect on the enormity of her patience, her ability and willingness to empathize and work around my altered priorities, and her complete acceptance of my need to do this study out of a sense of justice.

I sincerely thank Mike and Kate Westbrook. They put up with my questions that dragged up the past when they were consumed by the here-and-now of their latest projects. The ‘4pm tea sessions’ at their Devon home were invaluably informative. It was a joy to hear about past escapades, and exciting to hear about current plans and ideas as they hatched. I am grateful for their generosity in allowing me access to their home archives, their time spent being interviewed, gifts of recordings, and their loaning of personal belongings for use as resources.

I also thank Mike and Kate Westbrook for the experience of being able to perform in two of their ensembles. On first hearing Westbrook music in 1974 at a concert by *The Brass Band* I didn’t know what they were doing but I liked it; it communicated to me like no other and intuitively I thought it important. As time has gone by I have come to like the music even more, and it is an ambition fulfilled that I have gotten closer to what it is they are doing.

‘He ran out of the front door, out across the street and somebody said, ‘Hey Edward, up this way.’. The boy was me incidentally. He got to the next corner and somebody says, ‘Hey, Edward, up there and turn left, you can’t miss it.’. And it’s been going on ever since.’

Duke Ellington [1]

‘Such an Art of the Moment does not lend itself to long-term planning, or to stocktaking. The jazz musician carries with him, in the instant of creativity, his history and his hopes for the future.’

Mike Westbrook [2]

‘The essence of originality is sincerity rather than novelty’

Mike Westbrook [3]

‘... even a self-made thinker is not necessarily an untraditional one.’

Northrop Frye [4]

---

[1] (Nicholson 1999: 4).

[2] ‘The Smith’s Academy Informer’ No18: Appendix Four.

[3] Westbrook used this in various forms, this one is from an interview in *The Morning Star* newspaper (Dallas 1985). The original is Thomas Carlyle’s ‘The merit of originality is not novelty; it is sincerity.’

[4] (Frye 1990: 147). Frye was referring to William Blake.

Introduction

This dissertation is the first to examine the life and work of English jazz musician Mike Westbrook. 'Jazz musician' here encompasses jazz composer, arranger, band-leader, and instrumentalist. Its scope is from the beginning of his musical career in the late 1950s to the present day. I look at his music, how it works, and why it is the way it is. I demonstrate that understanding it requires less analysis of his commercial recordings and scores using formal principles of music, and more seeing its emergence from its cultural, social, economic, and political, contexts. Westbrook's works have been his artistic responses to his day-to-day world, and therefore my research has drawn extensively on diverse archived materials and field-work: not just the literature and commercial recordings.

I argue that Westbrook's major achievement was to use his understanding of American New Orleans jazz of the early 1900s as the basis of a 'jazz process', a means of creating contemporary and culturally relevant English music. Underlying this was his belief that live jazz performances combined both entertainment and art, and also his unformulated social function as a guardian of the aesthetic welfare of the public. His work is important in supporting in detail those academic writers seeing connections between jazz and modern urban experience; for examples: Horn (2002: 10, 32), Johnson (2002a: 41), McKay (2005).

Westbrook was first established in jazz history by Ian Carr's 1973 assessment:

> As his reputation grew, Westbrook began to be offered occasional concerts outside London [...] he started to think in big band terms again, and this was the beginning of the period which produced the series of epic extended works: *Celebration*, *Marching Song*, *Release*, *Metropolis*, *Earthrise*. And this body of work, probably more than anything else, was responsible for the emancipation of British jazz from American Slavery. (1973: 24-25)

Jazz writers have drawn on and propagated this ever since. They have based his reputation on these few landmark 1960s recordings and showed Westbrook due respect without necessarily understanding him, or what British jazz is, or how and why he 'emancipated' it. I argue that he cannot be understood from these uncontentious jazz recordings alone, but only from his

polystylistic output as a whole. Westbrook belongs in neither of the two prevalent categories defining jazz in England. The first, characterized by Horn (2002: 5), Rasula (2002: 64), and many others, as one who conforms to an existing jazz music style; the second by Johnson as 'artist-as-separate, the individual genius' (2002a: 40). Nor does Westbrook's music conform to jazz as music drawing only on itself and developing/evolving with time, 'a logic of musical progress' (Rasula 2002: 66); for example: American saxophonist Sam Rivers said 1930s, 40s, 50s, and 60s jazz successively and cumulatively encompassed all that went before (Primack 1977: 29). That jazz can relate vertically (in time) to contemporary culture, and draw less horizontally on itself stylistically, is accepted of American jazz, but has not been expected of English jazz by critics/promoters nor generally inherent in English jazz musicians' work.

The scale of Westbrook's extensive and frequent touring abroad, and associated commissions and developments, has not been previously understood. I show his music to have been better received in Europe than at home, and that he responded, the only English jazz musician that has, by producing art-music appropriate for England in a European context.

1 Theoretical Framework

I argue that for Westbrook cultural location is at the heart of jazz music as he understood it, so I address three questions, the answers to which provide a theoretical framework with which to understand him and all his work. Firstly: in what way can Westbrook be unequivocally considered a jazz musician using existing definitions of jazz? Secondly: what is his conceptual approach that makes his jazz contemporary and culturally relevant English music with a social function? Thirdly: in what sense can his method and music, considered more generally as original artist and original art-works, be located in the wider English art world? My theoretical framework enables a new understanding of the importance of his music as both a product of, and contribution to, English culture in the broadest sense.

1.1 Locating Westbrook in Jazz: Jazz as Cultural Activity

There was a problem inherent in 1960s English jazz of how innovation could emerge in a music defined in terms of traditions. These traditions took the form of fixed aural stylistic exemplars. For many jazz commentators 'traditional', in 'trad jazz', meant 'looking backwards'; but this became muddled with 'original' and 'authentic' as meaning a single point of origin and thus a single 'correct' historic style. Drawing on a fixed tradition to provide standards is detectable today in the recent (2003) A.B.R.S.M.[5] practical jazz examinations for jazz novices. Nicholson (2005: 31, 69, 105) noted a 'worshipful' and 'reverent' approach to 'codified' repertory, I too noted many English jazz musicians nowadays assume the only acceptable jazz vocabulary is associated with publications of the canon of historic material.[6]

In America it is evident that writers have offered their stance on 'what jazz is' more broadly as non-competitive views that overlap on comparison.[7] One position I summarize using a comment apocryphally attributed to band-leader Art Blakey: 'Jazz will go where we take it, we are the masters of it'; practising jazz musicians speak for themselves as particular cases (i.e. Johnson's 'individual genius' (2002a: 40)). This humanist approach appears in *Improvisation: Its Nature and Practice in Music* (Bailey 1993), where there is no attempt at a reduction to common ground or to create a taxonomy. *The Jazz Book* (Berendt 1976) is a history of jazz listing its exponents; 'jazz' here is the contingent products of what jazz musicians do or have done in different geographical locations. *Jazz: Its Evolution and*

---

[5] Associated Board of the Royal Schools of Music.

[6] The earliest I located was the 1950s *The Musician's Busking Guide: Answer to 'What Shall we Play?'* (Piccadilly Music supplies) and the 1960 *Campbell Connelly's 2nd Book for Buskers*. In the 1960s the unattributed *Real Book* and *Jazz Fake Book* emerged, but were deemed illegal because they infringed copyright regulations. Leonard and Sher have produced their respective 'legal' *Real Book* series as canons of American 'standards' used universally at jam sessions and informal jazz performances. They can be downloaded from the internet and musicians can be seen using their smart-phones and computers on their music stands. Aebersold has been producing his book-with-play-along-CD series for private practice since the 1970s and has over 120 volumes in his catalogue. The above has led to a common canon of 'jazz standards' being established. British jazz educator Jeff Clyne has produced a list of '100 Jazz Standards Everyone Should Know' for his students, but Levine derived 1000 from Aebersold books and the *Real Book* (Levine 1995: 421-458).

[7] I utilize here Wittgenstein's saying the meaning of a word can be found from its use (1976: 20), and that there need not be a single definition but sets of similarities overlapping as 'family resemblances' (1976: 32).

Essence (Holdeir 1961) similarly uses categories that meld named jazz styles and associated practitioners; it also gives an analysis of the structural musical features present in jazz, as does *The Making of Jazz* (Lincoln Collier 1981). Holdeir also has a chapter on how jazz improvisers think, a psychological aspect also present in *Thinking in Jazz* (Berliner 1994). The latter stresses that jazz musicians work collaboratively and operate in a social context. In the text book *Jazz Styles: History and Analysis* (Gridley 2000: 7) four definitions of jazz are offered, three of these based on musical features. It is structured using named styles and named exponents of styles. Definition four states that jazz comprises of historical musical styles that became traditions, and then subsequently accepted as fixed categories. The latter has become the definition of jazz assumed by English commentators and promoters.

In America categories were made by equating jazz artists, jazz styles, and geographical areas and eras; for example Alan Lomax said:

> ... the main innovations in jazz had come from Middle America - ragtime from Missouri, the blues from the Delta south of Memphis, jazz from New Orleans and Chicago, boogie-woogie and swing from Kansas City [...] New York contributed little and late to jazz, although Von Vechten and other '20s critics created the impression jazz was born in Harlem. (2001: x)

The significance that style categories were also cultural categories has been missed or ignored in English jazz, and critics have assumed as necessary a feeling of cultural alienation from the music. What I have established here is that it is not in 'the spirit' of jazz to say that for an English music/musician to be labelled 'jazz' it/they should recognizably emulate the sound of an established American jazz-style category or face disqualification by jazz critics. It is self-evident that American geographical locations cannot be criteria for 'authentic' English jazz, but jazz names, that denote music style, also have connotations of community that cannot be ignored. This is a general concern framed by Raymond Williams:

> But while we may, in the study of a past period, separate out particular aspects of life, and treat them as if they were self-contained, it is obvious that this is only how they may be studied, not how they were experienced. We examine each element as a precipitate, but in the living experience of the time every element was in solution, an inseparable part of a complex whole. And it seems to be true, from the nature of art, that it is from such a totality that the artist draws; it is in art, primarily, that the effect of a whole lived experience is expressed and embodied. (1987: 17-18)

Gabbard (2002: 1) said definitions of jazz are rarely the concern of practitioners, but do enable a common language for critics, journalists, record companies, and club owners. Indeed, Westbrook has never explained or justified, never been drawn into the controversy about his jazz status, saying: 'I can't really worry about that anymore: jazz is where I come from' (Trelawny 2010: 42:10). When style criteria became established in England there came 'a vocabulary of universalism' (Rasula 2002: 66) and purely musical, not cultural, evaluation. This I see as the cause of Westbrook characterizations summarized by Carr as his 'perpetual and confusing tendency to shoot off at a tangent' (2008: 18), and 'following his nose and moving anywhere' (2008: 25), and the literature typically covering his work on a piecemeal basis assuming incoherence. Straying from established stylistic norms has led some to call him an 'outsider',[8] and his post 1960s stylistically contentious music to be disputed as jazz or passed over without comment. Interestingly, Cook and Morton do not mention 'jazz':

> It's tempting to suggest that were Mike Westbrook American or German rather than English his career might have been garlanded with the praise it so conspicuously deserves. Britain's neglect of one of its most distinguished contemporary composers amounts to a national disgrace. (1996: 1348)

Comments like 'outsider' and 'He's composed a world of his own' (Clark 2004: 16) I interpret as referring to a unique sound-world, not social-world, because Westbrook said his jazz was to be part of building a new post-war socialist Britain (McKay 2005: 22). In living an outward-looking artistic life, he communicated to the world about the world, neither expressing isolated personal inner psychological states nor generating abstract examples of procedurally executed formal principles of music. Johnson has put it: 'the searcher for knowledge, is placed outside and above the field in which knowledge is to be found.' (2002b: 100). More than anyone else in England, Westbrook's originality has accorded in practice with Johnson's description:

---

[8] Heining titled an article 'The Outsider' (Heining 2006: 40). Westbrook said he felt 'isolated' (Lock 1985a: 12), 'out of kilter' with British jazz festival requirements (Clark 2004: 14). He said: 'We are no part of the jazz establishment [...] we are out on a limb really. We don't belong because the nature of what we do upsets all the conventions. We are forging ahead in all sorts of directions and extending jazz music into other areas.' (Oakes 1984: 23).

> Jazz was not 'invented' and then exported. It was invented in the process of being disseminated. As both idea and practice, jazz came into being through negotiation with the vehicles of its dissemination, and with the conditions it encountered in any given location. The complexities of diasporic reinvention are not simply the outcome of which particular versions of jazz were exported. The conditions that these exports encountered reconfigured the music and its meaning even further. (2002a: 39)

I maintain that Westbrook is a jazz musician because his original-sounding music serves as a fully worked-through example of jazz as 'cultural activity' (Horn 2002: 25), or 'cultural practice' (Johnson 2002b: 96-113), where his musical practices were 'social practices of communities in dialogue' (Fischlin and Heble 2004: 11, 13). His jazz is 'part of an art-world' (Martin 2002: 135), where changes to jazz style were 'not strictly musical' (Rasula 2002: 64), and most certainly 'nothing to do with style conventions' (Gabbard 2002: 5).

A striking feature of Westbrook's jazz is its being stylistically inconsistent, polystylistic, and drawing from outside the traditions of jazz. This was not simply a case of: 'most musicians just find their favorite way of playing [...] They modify it to suit their tastes and capabilities. Sometimes they combine different approaches until the proportions please them' (Gridley 2000: 3). Nor was Westbrook's rejection of jazz 'norms' a subversive means of achieving individuality: as characterized by Horn (2002: 30). Nor was he anti-American like some; his peer Trevor Watts of the Spontaneous Music Ensemble (SME) said:

> Sure, in the 60s we reacted against the jazz music scene here, and the fact that you were compelled to play like an American or not at all. So the music of the SME came about from the fact that we didn't want to dote on American jazz, but to take the spirit of that music for ourselves, and move things along in the way we wanted. Quite a novel idea still in 1964! However by the 70s a lot of free and improvising musicians in Europe who began via those American jazz influences became rather anti-American jazz and strongly pro-Dutch or -German. And they denied the fact that without involvement in American jazz in the first place, they wouldn't be doing what they're doing. (McKay 2005: 200)

Hobsbawm has pointed out that: 'the new avant-garde which broke with jazz tradition was unusually anxious to stress its links with the tradition, even when they had previously taken very little notice of it' (1999: 382). Westbrook's responses were respectful, creative, sincere, constructive, optimistic, his English jazz resulted in implications for the contemporary cultural development of jazz style consistent with Berendt's conviction: 'that the styles of jazz are genuine, and reflect their own particular times in the same sense that classicism, baroque, romanticism, and impressionism reflect their respective periods in European concert

music' (1976: 3-4). Where Westbrook plundered both high-art and contemporary 'street life', his peer Michael Garrick by contrast reflected on past English culture:

> ... [I] combined my love of poetry and old English ballads. I was moved by the melancholy that inhabits a lot of that literature and its closeness to the realities of life. I thought there's a richness in English culture which is being ignored by all the jazz I'd heard, English musicians were just imitating the Americans who were obviously much better at doing what was their own thing. If we were going to be true to ourselves I felt that we ought to draw on our own culture. (2010: 33)

Concerning Westbrook's social function, his performances were particular English historic events motivated by a need to avoid what he called 'irrelevance': Johnson's 'cultural inauthenticity' (2002a: 34) avoided by jazz being 'authentic folk art' (2002b: 98). Although he does not offer it as a definition of jazz, I draw on Berendt for an outline of social function:

> Taking an active interest in jazz means improving the quality of the 'sounds around us 'the level of musical quality, which implies, if there is any justification in talking about musical quality, the spiritual, intellectual, human quality, the level of consciousness. In these times, when musical sounds accompany the take-off of a plane as well as a detergent sales pitch, the 'sounds around us' directly influence our way of life, our life styles. That is why we can say that taking an active interest in jazz means carrying some of the power, warmth, and intensity of jazz into our lives. (1976: 3)

This is evident in British band leader Jack Hylton saying in 1934:

> Since the really tentative days when I formed my orchestra I have seen the gradual moulding of public taste in popular music in the direction of the best jazz and I have done my best to follow that trend. I believe the best jazz orchestras have been instrumental in bringing before the public much that is good in music in a manner at once entertaining, instructive and original. Jazz has come now [...] to be a potent factor in the lives of people, for the influence of popular music on the masses today is really amazing. (Godbolt 1986: 146)

Some musicians fused music style and cultural issues in a reactionary way, and sought identities for factions within society-at-large (Fischlin and Heble 2004: 2, 22; Lewis 2004: 133; Neal 2004: 200); music was a named product and tool for social change. For examples: the intellectual Black jazz of card-carrying communist Dizzy Gillespie called 'be-bop', Gunther Schuller's idea of white academic jazz fused with European classical music called 'third-stream', Black Panther sympathizer Archie Shepp's call for re-naming 1960s Black avant-garde jazz as 'Afro-American Music', Charles Mingus forcing his record label to change their branding of him from 'The New Wave of Jazz is on Impulse' to 'The New Wave of Ethnic Folk Dance Music is on Impulse'. More idiosyncratic was Sun Ra composing 'a world of his own' for his commune of musicians as the 'The Solar Myth Approach', and The

Art Ensemble of Chicago evolving into a 'Black Arts' commune involved in youth education and care-work. By contrast Westbrook has had no manifestos, names or slogans, and warned against music-as-propaganda describing the world 'too simplistically' (Lock 1994: 72). I argue he was interested in the complexity of metropolitan experience, where individuals are in a shifting dynamic two-way equilibrium with their environment. Fischlin and Heble put it neatly: 'innovative forms of musical expression can contribute to the formulation of new models for civic life by being sources of empowerment, education, and community building' (2004: 25). This is political in that Westbrook opposed English critics and promoters who defined jazz as 'what it used to be, and not what it was becoming' (Nicholson 2005: 19).

1.2 Westbrook's Jazz Process

Westbrook's way of working supports, in a very particular way, George Lewis' claim that jazz is a 'form of art' (2004: 130), 'neither a style of music nor a body of musical techniques' (2004: 134), and that jazz composition is 'real-time music making' (2004: 132), ensemble rather than score based. Westbrook made his music contemporary and culturally relevant by seeing similarities in four ways of working he came across by chance; in using them to mutually support one another, his artistic conception evolved contingently.

First was his imagination-enhanced understanding of early 1900s New Orleans culture and music as a 'melting pot', and material and musicians and public reception as controlling forces on live performances; Youngen said jazz was: 'more a product of the spirit of New Orleans, the natural and inevitable expression of a particular *Volksgeist*, than a musical style gradually and consciously developed by individual artists' (2005: 26). The music arose from the jazz process as a contingent product, unforced and uncontrived, a resultant of these forces; a process as a system of conditions, not egocentrically controlled outcomes. Contemporary cultural relevance was ensured through evolution in continual live performances with

materials with associations and connotations: Horn described jazz having 'content subservient to performance' (2002: 18). A comparison of Carr's first evaluation:

> ... this was the beginning of the period which produced the series of epic extended works: *Celebration*, *Marching Song*, *Release*, *Metropolis*, *Earthrise*. And this body of work, probably more than anything else, was responsible for the emancipation of British jazz from American Slavery. (Carr 1973: 24-25)

- with a later evaluation:

> When jazz fans talk about Mike Westbrook it's usually to recall his landmark big-band works from the late 60's and early 70's: *Celebration*, *Marching Song*, *Metropolis*, or perhaps *Citadel Room 315*. Mike was a figure-head during an era when, roughly speaking, leading jazz artists in this country stopped trying to copy their U.S. counterparts and set about finding a unique European sound. Mike led various large ensembles ... (Nelson 2006a: 1:00)

- shows a typical subsequent omission of *Earthrise* (1969). This is understandable on the grounds of jazz style. It was a stage show, it had a narrative, actors, dramatic coloured lighting and visual effects, back-drop projection, costumes and props. But, I argue it was not an idiosyncratic 'shooting off at a tangent', it points to a whole raft of commercially unrecorded multi-media work with distinctly English references; this previously undocumented early activity is the key to my understanding of the Westbrook jazz process.

Secondly, Westbrook was a trained painter working as an art teacher throughout the 1960s; he had no formal training in music. It is a useful point of orientation to understand that he worked with sounds and materials confidently in the manner of a trained painter/artist, not by tentatively experimenting as an untrained composer. Paralleling his 'New Orleans' melting-pot was how Pop Art used 'found objects' to create montage structures as art-works. He took his approach further as an art technique and art concept in three ways:

a) Chanced upon 'found-objects' had familiar references/connotations for the audiences.

b) 'Transcendence' created new meanings in a work that used juxtaposed found material.

c) By being process based the terms of cultural reference could be broadened specifically with respect to the content.

None of Westbrook's earlier artworks were created conventionally using formal musical principles as tools; musical 'objects' were selected aesthetically as ends in themselves because

he liked the sounds they made, but they had the same status as other cultural found-objects. Examples were: the diminished chord, European poets and the words of William Blake, particular musicians such as John Surman, acrobats, 'Punch and Judy', the carnival and circus and fairground, aspects of theatre and creative lighting and projection techniques, ii-V-I cadence harmony, rock rhythms, pop and brass-band styles, actors, and music-hall. Compared to hostilities in the jazz clubs regarding authentic jazz style, in the art schools the question 'what is jazz?' resulted in constructive debate, and was the basis of art-student Westbrook assuming jazz was possible and desirable as aleatoric art. Jazz artists could be like painters, as: 'Impressionists, Symbolists, Post-Impressionists, Art Nouveau and the like - extended rather than abandoned the old language, as well as widening the range of subjects that could be treated by artists' (Hobsbawm 1998: 20). Westbrook noted Cezanne made construction processes evident in the work, and that his multiple canvasses on a subject had an 'unfinished' nature, each being a perspective that did not attempt to be definitive or capture an essence. Jazz performances show these qualities in being mutually-exclusive events generating equally-weighted versions; appropriately Horn characterized jazz as follows: 'the end was not to have an end; the ultimate value lay in the performance itself. And it was this rather than improvisation that united them and helped fashion their identity' (2006: 19).

Thirdly I show Westbrook's socialization of the means of production, and fourthly the ways of the performance artist. Westbrook's father was enthusiastic about theatre and amateur dramatics, and this was passed on, but it was Bertolt Brecht in particular that Westbrook said 'made perfect sense' to him. Brecht made montage art-works, each scene being 'for itself' yet forming a whole, and he too revealed rather than concealed the process of construction. Hans Eisler said: 'Summarizing one can say that the musical form of the song is a sort of montage of various elements, though a song put together in such a way does not prevent it from being new in itself and having a new sort of effect' (1999: 79). Group interactions in a Westbrook

jazz ensemble paralleled Brecht's *Lehrstücke*; the distinction between performance, composition, rehearsal, and workshop, was blurred, and yet the creative context was always Westbrook's. Being a republic (not democracy) was vitally important in solving the problem of how a jazz composer could creatively enable (not censor) improvising players by building a community. The musicians generated possibilities that he managed by making aesthetic and logistical decisions taking overall responsibility for the context. For their part, performers had to realize that their work should be constructive and not be isolated personal expressionistic outbursts. Fischlin and Heble have characterized this as an ideal state:

> ... improvisation, in some profound sense, intensifies humanity, and that it does so, as we have been arguing, by intensifying acts of communication, by demanding that choices that go into building communities be confronted [...] jazz has always been about animating civic space with the spirit of dialogue and collaboration. (2004: 23-24)

So, Westbrook stood for what British composer Gavin Bryars was opposed to. Bryars said:

> One of the main reasons I am against improvisation now is that in any improvising position the person creating the music is identified with the music. The two things are seen to be synonymous. The creator is there making the music and is identified with the music and the music with the person. It's like standing a painter next to his picture so that every time you see the painting you see the painter as well and you can't see it without him. And because of that the music, in improvisation, doesn't stand alone. (Bailey 1993: 114)

Westbrook learned experientially through collaborations. (Not having a formal musical education sets him apart from his peers who were following this emerging trend in 1960s Britain.) This matches an earlier jazz apprenticeship model. Sloboda characterized Louis Armstrong's early life as 'a prototype for untutored acquisition of expertise' (2005: 253), and Gunther Schuller regretted the move towards musicians learning academically in institutions from books due to 'the demise of the jam session and the road-traveling band' (Coker 1964: viii). Jerry Bergonzi writes jazz tutor books, but certainly does not see his learning by playing with recordings and with other people as his having been disadvantaged (Osland 1994: 8).

Cultural relevance was reinforced by a Brechtian approach. Westbrook selected musicians were allowed to express their musical/non-musical personalities as representatives of a range of musical/non-musical communities. I interpret this as providing him with

interactive communities that functioned as allegories of the world-at-large. Supporting Snow (2004: 49), I show this as a sophisticated representation of social interactions in the modern world, more so than the usual metaphors of 'a conversation' or 'sayin' something' commonly used by jazz musicians (Monson 1996: 8, 73-96). It stresses the reverse of Monson's idea that music-making creates community (1996: 13); but important here is her 'aesthetic centrality of linking sound to an ethos, cultural identity, and communities of participation' (1996: 186). In Westbrook's music sounds are sounds and not metaphors; it is the characteristics and behaviours of the musicians-as-found-objects in the ensembles that enable the allegories. There was no assumption that his musicians should be 'musically sociable', as Monson characterizes them (1996: 70, 97), or that creativity must rule out conflict. In this respect there was a Dadaist aspect to Westbrook. In his 'coming across' musicians he accepted what they brought with them; by contrast, actively 'head-hunting' in a controlling elitist way would, I infer, be an unacceptable allegory of class-structure and social engineering. It would also undermine his responding to day-to-day situations outside his control that he made into an artistic credo - part of his 'found object'/aleatoric approach. To have the musicians communicating directly to an audience was not like actors assuming a Westbrook assigned role and following a Westbrook script; in using autonomous Brechtian 'declaimers', sincerity and authenticity were achieved in performance.

Speaking of American jazz generally Monson said:

> On the one hand, the aesthetic of the music is centered on the inventiveness and uniqueness of individual solo expression; on the other, climactic moments of musical expression require the cohesiveness and participation of the entire ensemble. In an improvisational music, such as jazz, the interaction between group and individual greatly affects the ultimate composition and development of the music. (1996: 66).

She emphasized 'wholeness' in the rhythm section (1996: 27), and Berliner (1994) has shown how bands interact collectively. But Westbrook has gone further in putting the composer on the same level as the instrumentalist by interacting in real-time as a performance-artist, rather than from a distance mediated by composition-as-score. Both he and his musicians benefitted

symbiotically from an upward spiral of inter-dependent creativity that he attributed to Duke Ellington. For me this makes Brechtian sense when Ellington is understood as characterized by Hobsbawm. Ellington was an improvising musician whose 'instrument was the whole band', each of whom had to 'make the music his own' (1999: 348); he could not think about his music except 'through the particular voices of its members' (1999: 343); his music 'had no meaning for him except as played' (1999: 349). 'The problem of situating Ellington as an artist is in principle no different from describing the great choreographers, directors or others who impress their character on team products. It is merely rather unusual in musical composition' (1999: 350). Ellington worked with musicians as found-objects and then 'wrote for them' (1999: 342).

Westbrook assumed jazz could function as entertainment because in his formative years in the 1950s this is how he experienced it, indeed it seemed likely to become pop music:

> ... the late twenties and early thirties provided us with Dance Music, the next decade saw the emergence of Swing, the fifties gave us Rock, and the way things are at the moment it looks as though the sixties may well come to be labelled ten years of Trad. [...] Here was a musical form that had had its fanatical devotees for about fifty years, confounding the experts by earning itself wide acclaim and universally popular support. (Matthew 1962: 5-6)

Until 1940s be-bop, jazz was dance music or a spectacle involving dance (Gridley 2000: 147; Rasula 2006: 61), and not popular in itself in Europe (Youngen 2005: 19). Early jazz had 'familiar references' (Lewis 2004: 134), and was 'social glue' (Lincoln Collier 1981: 8).

1.3 Westbrook's Jazz Performances as English Artworks, and Research Methods

Westbrook is of similar attitude to peer Kenny Wheeler in that an approach that has evolved 'naturally' should not be scrutinized lest it become used self-consciously and/or devalued. This prohibited an ethnomusicological jazz study with the musician's views kept central as some have advocated (Monson 1996: 2, 5, 6; Fischlin and Heble 2004: 19). I concur with Monson's questioning: 'whether standard decontextualized harmonic, linear, and rhythmic analysis of musical transcriptions provides a sufficient account of the music in

improvisational performance' (1996: 9). Other jazz musicians have objected to performances being under-represented by notation, in terms of sound (Osland 1994: 8; Lyttelton 2008: 27), articulation and phrasing (Osland 1994: 8; Niehaus 1966), and rhythm (Longo 1983: 23, 28, 33, 37). Although I do use the language of music theory, Westbrook's methods of tonal organization are best understood visually as patterns, sequences, mirror shapes, and symmetry; I compare his methods to others in the jazz culture of personalized systems not locatable in formal principles of music. I have reproduced scores when appropriate, but mainly use diagrams, plans, and schemas, used for jazz by Belden (Davis 1967: liner notes), Gridley (2000: 164-165), Monson (1996: 108-110), and Priestley (1985: 250); I include audio examples as appendices. I follow Monson's lead that musicology should strive for 'a more cultural music theory and a more musical cultural theory' (1996: 3), and not limit music theory to 'harmony, rhythm, and melody alone' (1996: 97). But I go further in interpreting Westbrook's performances as English art-works in the broadest sense; this reflects their construction as montages of juxtaposed sounds by a trained painter with an acute awareness of the theatre as performance art. I locate him within a 'larger field of cultural expression than jazz' music (Fischlin and Heble 2004: 16), drawing on Hobsbawm's (1998; 1999) writings.

Westbrook produced contemporary culturally-relevant jazz after his acclaimed 1960s recordings. I propose this work constituted an intended revolution that failed to affect the British jazz establishment; in so doing I use ideas from Raymond Williams' Cultural Materialism (Williams 1987) and Thomas Kuhn's *The Structure of Scientific Revolutions* (Kuhn 1970). Broad-based reading in New Historicism inspired me to look at recordings, the literature, case studies, and diverse archive materials, as 'cultural objects' of equivalent significance as 'texts'. New Historicism, Pop-Art, New Orleans jazz, were ways for me to see Westbrook's jazz process as a fusing of the art-work, popular culture, and anthropology, in his role as a performance artist. Using Brechtian *Lehrstücke* I consider a Westbrook ensemble a

meaningful cultural-object. In being located between the individual and the state, I understand these using sociologist Peter Berger's concept of a 'mediating structure' (Berger 1979), which I see as neither as subjective or objective but as a fraternal area of 'inter-subjectivity'.

1.3.1 Understanding the Need for Change, and the Resistance to Change

In his study of the music and culture of New Orleans Westbrook saw jazz as the products of particular musicians geographically and historically located, and that similarly his own music *should* sound the circumstances of its production to be contemporary and culturally relevant. This explains his vehement reaction to 1960s British modern jazz as a wholesale importation of American be-bop and hard-bop styles. It was 'museum music', neither culturally relevant nor contemporary, therefore not functioning as jazz. It had formulaic musical structures, was self-indulgent for musicians and not entertaining for audiences as autonomous gladiatorial musicians competed using technique not art. Also, compositions were being used disrespectfully as vehicles for improvisations, their original meaning being simply ignored. Contrary to what Monson had observed of Black American jazz musicians, Westbrook did not see jazz versions as transforming mediocrity, not 'superior', not 'upstaging', not 'high-art' (1996: 115, 120, 196). For him the original *sense* of the tunes came from their context, this showed them as composed for purposes that made them culturally irrelevant for contemporary Britain. 'The blues' is an example, another is the canon of 'jazz standards' from 'The Great American Song Book' concerned with American life presented in Broadway shows and Hollywood films. Gabbard said that in general the 'be-bop revolution alienated most of the listeners who had followed the big-bands' (2006: 5), I show this as a motivating force for Westbrook to do something about it as English modern jazz.

Westbrook's creative behaviour is evidence enough that for him 'conventional' had connotations of 'old-fashioned' and 'restrictive'. Williams said it had been a major part of the

British Romantic Movement for the artist to 'disregard, where he saw fit, the rules that had been laid down by others for the practice of his art. [...] an artist only leaves one convention to follow or create another; this is the whole basis of his communication' (1987: 13). He defined 'convention' as '*tacit agreement* as well as *accepted standards*' (1987: 13), such that the artist does not have the freedom to choose new conventions as: 'this agreement must usually *precede* the performance, so that what is to be done may be accepted without damaging friction' (1987: 15). In effect Westbrook's 1960s recordings had such agreement as (the 'found musical objects') jazz-rock and pop were independently established, and 'free jazz' could be found in a growing community of musicians based around 'The Little Theatre Club' in London, and movements in Germany and Holland. But in expanding the terms-of-reference for jazz with his post-1960s music Westbrook was seen as going too far, and Williams' 'damaging friction' resulted. For examples: with his *Cosmic Circus* 'happenings', using a brass-band format playing community music theatre, using costumes and computerized light-shows, and using William Blake texts for cultural equivalence as 'the blues'.

Thomas Kuhn said professional working communities naturally resist change:

> No part of the aim of normal science is to call forth new sorts of phenomena; indeed those that will not fit in the box are often not seen at at all. Nor do scientists normally aim to invent new theories, and they are often intolerant of those invented by others. Instead, normal scientific research is directed to the articulation of those phenomena and theories that the [current] paradigm already supplies. (1970: 24)

Westbrook's music failed to become conventional by setting what Kuhn called new 'paradigms'; resistance took the form of concert promoters not booking him, and jazz critics (generally) responding to what concerts there were in a baffled or negative way. He also failed to seed developments for British musicians, even his own in non-Westbrook contexts. Part of the problem was his jazz being stylistically alien, but another negative aspect was that: 'it was sufficiently open-ended to leave all sorts of problems for the redefined group of practitioners to resolve' (1970: 10). 'Paradigms gain their status because they are more successful than their competitors in solving a few problems that the group of practitioners has come to

recognize as acute' (1970: 23); Westbrook solving a problem of how to generate English culturally-relevant contemporary music was not a need recognized by the English jazz establishment. Thus 1950s American hard-bop jazz has persisted as a British mainstream jazz right up to the present day (2013), and Westbrook did not achieve what Steve Reich did in America using the same approach. Reich said:

> There was a wall in those days between classical music and street music, i.e., jazz, rock, and alternative - or what would later be known as 'New Music'. One of the things that I'm pleased about in terms of what I've done, is that myself and others, such as La Monte Young, have been able to tear that wall down. And we didn't do this by aiming to bring it down, but rather by just being who we were. (Crowe and Watkins 2008: 127)

Westbrook continued regardless with his approach consolidated as an artistic-credo, as if the revolution had been successful, for the benefit of the welfare of the audiences. Williams said:

> Ultimately, however, we judge a convention, not by its abstract usefulness, and not by referring it to some ultimate criterion of probability, but rather by what it manages, in an actual work of art, to get done. If in fact it were not historically true that certain works have been able, by their own strength, to modify old conventions and to introduce new ones, we should have had no change at all, short of some absolute decree. [...] when we look back into the history of drama, the effective changes took place when there was a latent willingness to accept them, at least among certain groups in society, from whom the artist drew his support. (1987: 15-16).

This explains Westbrook's responding to audience reception, and not to assessment by critics. For example, he said of *Earthrise* (1969): 'my reputation plummeted even though I was really getting into something. [...] Of course, the audiences loved it, but the critics were very snide about it and thought I'd deserted the cause [...] That really shook my faith in the critics!' (Carr 2008: 38), and: 'if this country is going to deserve a jazz scene then the audiences have got to get off their arses' (Carr 1973: 24). In playing in two of his bands from 2005 to 2013, I never once heard Westbrook criticize audience response, choosing instead to reflect back on his performance program choices. English saxophonist Iain Ballamy has spoken of the audience needing to 'catch up' with 'forward thinking musicians' (Nicholson 2005: 193), Pierre Boulez has also spoken of a time-lag:

> It sometimes happens that certain aspects of a composer's music remain as it were submerged for a time, and only then emerge into the general consciousness [...] once that legitimation has been established, our strength is not simply a pale reflection of the other composers: we have as it were transmuted his strength so that it serves as a base for our own, which is distinct in nature, origin, and quality. (Boulez 1986: 71-72)

Looking for and finding positive reception by live audiences explains why for a long period all of Westbrook's major developments were made in Europe and not England.

1.3.2 Contemporary Culture and the Art-work, Williams' 'Structure of Feeling'

As a formally trained painter, Westbrook drawing on contemporary culture for his jazz art-works I interpret in terms of Pop-Art as described by the British pioneer Lawrence Alloway (credited with using the term first). Like Walter Benjamin as *flâneur,* Westbrook worked by immersing himself in the world, a passive osmotic acquiring. He said: 'In the initial stages of composition we sit and talk for hours, write letters ... and it's like delving back into your whole life ... we spend days going around London and the whole thing grows out of that' (Carr 2008: 36). Alloway said of this process: 'despite an increasing acceptance of mass-media images and of technology, there was no clear formulation of their function in relation to art, only a conviction of their connectibility' (1974: 34); Chambers said simply 'Contemporary art slides into the art of contemporary life' (1988: 11). Hobsbawm noted: 'no consensus about what 'expressing the times' meant, or how to express them' (1998: 9), and consistent with using found-objects: 'The 'modernity' lay in the changing times, not in the arts which tried to express them' (1998: 12). I believe Westbrook did not know how his work was to connect with the world at large, but in this he accorded with other artists, poets and painters; jazz music is generally '*felt'* and deemed 'inexplicable' (Lincoln Collier 1981: 4). I show understanding Westbrook's music as culturally relevant is not about spotting reflected aspects of contemporaneous culture and society in a descriptive or metaphorical way.

Regarding social function, I see an intention of a Brechtian development of 'ways of seeing' in audiences. In an archived radio broadcast Westbrook described his job: 'An artist's work is to try to create a language to express his vision of the world' (1983: 1:45), and pointing towards a social-function he said:

> ... parallel to the world of everyday things there is a world of the imagination, of beauty and strangeness, of the unknown. And it is the role of the artist, the poet and musician to unlock our minds and senses to a world of possibilities, and help us to a fuller awareness of what it means to be alive. (1983: 6:30).

In his only (very short) published article he said: 'Jazz can achieve a balance between contradictory elements. As such it is an art that can truly reflect, and give expression to, paradoxes and ambiguities of our age' (Westbrook 1995: 18). These statements make sense of other comments that are puzzling when considered in isolation: 'That's what I feel ... we're all part of this thing and the sum total of human existence is, in a way, suffering' (Carr 1973: 42), and thirty years later: 'We're all in it together. And there's a huge love of the music and a desire for a world in which it can be a really powerful force for good' (Heining 2006: 42). Westbrook said in *The Morning Star* newspaper: 'Life is a constant struggle to be able to do anything but I do feel people like us are important. We are a terrific energy source that can be tapped. That's all we ask really' (Dallas 1985). Overall, I interpret Westbrook's purpose as consistent with Raymond Williams' saying: 'the energy and power of dramatic imagination have continued to create some of the essential consciousness of our world. Without this drama, we would all lack a dimension ...' (1987: 11). I am critical of those claiming correspondences between Westbrook's artworks and political/social ideas, trends, or events, and instead see Williams' concept of 'structure of feeling' as more applicable. Williams said:

> It is a way of responding to a particular world which in practice is not felt as one way among others [...] Its means, its elements, are not propositions or techniques; they are embodied, related feelings. In the same sense, it is accessible to others - not by formal argument or by professional skills, on their own, but by direct experience - a form and a meaning, a feeling and a rhythm - in the work of art as a whole. [...] It is known primarily as a deep personal feeling; indeed it often seems, to a particular writer, unique, incommunicable, and lonely. (1987: 18)

This also explains Westbrook not disputing his 'outsider' status but living it as a condition, and never discussing his work in words but preferring to judge successful communication by emotional responses of the audience. Cryptic in its original context, this is how I make sense of his saying: 'For over 30 years we've always been concerned with communication as part of the act. I think we've been proved right. Some of this stuff is difficult - for us and everybody

else as well. But within that one can do something in terms of presentation or context for the work' (Heining 2006: 41). Williams puts it:

> The artist's importance, in relation to the structure of feeling, has to do above all with the fact that it is a structure: not an uninformed flux of new responses, interests and perceptions, but a formation of these into a new way of seeing ourselves and the world. [...] what is being drawn on, in the means of communication, is already wider than the particular work ... (1987: 19-20)

1.3.3 New Historicism and 'Thick Description'

New Historicism is consistent with Williams' 'structure of feeling' in that neither require my distinguishing between aspects of Westbrook's artwork that are cultural events and aspects of the artwork that are representations of cultural events. New Historicism is appropriate because my account of Westbrook's music was derived from 'cultural objects' (not just recordings and scores); photographs, programme notes, contracts, hotel bills, posters, concert reviews from newspapers in different European languages, artwork mock-ups, recording details, personal correspondence, stage-plans, touring schedules, amendments to performance programmes, and so on. In New Historicism cultural objects have the same status as literature: both are 'texts'. Gallagher said there is 'no fixed hierarchy of cause and effect among texts, discourses, power, and the constitution of subjectivity' (1989: 37), and Williams said: 'It is often difficult to decide which, if any, of these aspects is, in the whole complex, determining; their separation is, in a way, arbitrary ...' (1987: 17). By using archive material I build up what Williams calls a 'totality', and what Greenblatt terms a 'thick-description': characterized as: 'an account of the intentions, expectations, circumstances, settings, and purposes that give actions their meaning.' (Gallagher and Greenblatt 2001: 13). My study of Westbrook's music emerges from my thick-description as a 'Poetics of Culture' (Greenblatt 1989: 1), which evokes, for me, Jean Cocteau's rhythm of the industrial age being a poetry of sorts. My approach makes sense of Westbrook's saying 'What I am after is some kind of spiritual thing' (Carr 2008: 41), and 'more a sort of poetry than music' (Carr 2008: 29), and: 'the goal is building this vision, this Jerusalem. That's what it's all about in the end' (Lock 1994: 76).

Using a 'thick description' means this dissertation presents a very different profile than one based on the limited perspective of examining Westbrook's commercial recordings alone. These would give an account of 'the spectacular achievements of a trained specialist' (Gallagher and Greenblatt 2001: 11) or, as previously characterized, the jazz musician as isolated 'individual genius' (Johnson 2002a: 40).

1.3.4 Brecht's *Lehrstücke*, Berger's 'Mediating Structures', and Anthropology

Westbrook's music was not the product of his will alone but that of his ensembles located in a particular culture. His communities resemble Brecht's *Lehrstücke* republican way of working by exploratory problem-solving using trial-and-error. Using an idea I derived from sociologist Peter Berger (1979), I consider Westbrook ensembles to be cultural-objects as 'mediating structures', spaces for 'inter-subjective' interactions. Broad-based reading in New Historicism[9] resulted in my insight that in his saying 'the whole image of society is contained in the activity of playing jazz' (Lock 1985:72), Westbrook had fused art-work production with anthropology. His bands were microcosmic interactive communities, the culture produced by group dynamics within being allegories of the larger ad-hoc contingent community interactions without. I took 'anthropology' as Pecora's: 'the work of interpreting other 'subjects' and their subjective creations, rather than decoding objective, impersonal structures' (1989: 246), and noted Pop-Artist Alloway said: 'We assumed an anthropological definition of culture, in which all types of human activity were the subject of aesthetic judgement' (1974: 36). This is consistent with Chambers saying of popular culture, that it:

> ... mobilizes the tactile, the incidental, the transitory, the expendable, the visceral. It does not involve abstract aesthetic research amongst privileged objects of attention, but invokes mobile orders of sense, taste and desire. Popular culture is not appropriated through the apparatus of contemplation, but, as Walter Benjamin once put it, through 'distracted reception'. The 'public is an examiner, but an absent-minded one'. [...] Popular culture, through its social exercise of forms, tastes and activities flexibly attuned to the present, rejects the narrow access to the cerebral world of official culture. It offers instead a more democratic prospect for appropriating and transforming everyday life. (1988: 12-13)

---

[9] (Gallagher and Greenblatt 2001; Ryan 1996; Veeser 1989).

Similarly, Hobsbawm characterized this approach as creating: ‘not individual works of art, ideally to be contemplated in isolation, but the framework of human daily life’ (1999: 176), and Greenblatt said: ‘the aesthetic is not an alternative realm but a way of intensifying the single realm that we all inhabit.’ (1989: 7). This leads full-circle to how Westbrook saw jazz in 1900s New Orleans, music inseparable from its culture as both art and entertainment.

2 The Structure of this Study

My presentation is organized historically, with departures from chronological order where the music or conception is best understood by pursuing a strand of activity. Part One covers 1958 to 1973. Chapters One and Two show the nature of Westbrook’s music, Chapters Three to Five interpret why it is the way it is. Chapter One involves descriptions and analyses of his critically acclaimed 1960s recordings showing montage construction and the socialization of the means of production. Polystylism, composition-as-choreography, and performance art, are understood using composer John Zorn’s descriptions of his *Game Pieces* as a model. Chapter Two puts the 1960s recordings in the context of Westbrook’s other artworks. This shows his artistic responses to contingent cultural, economic, and social, conditions; practical constraints were turned into an artistic credo to engage with the world. Stylistically contentious as jazz, these performances with their English cultural references are shown not to be idiosyncratic non-jazz-style multi-media distractions. Collaborative experiential learning is detailed. Chapter Three is largely biographical and contextual. The 1950s British New Orleans ‘trad’ revival shaped Westbrook’s jazz into something entertaining and controversial. His multi-media montages were influenced by the programming of variety shows, music-hall, vaudeville, fairground and circus; also an influence was the culture of touring communities of performers. Westbrook’s status as ‘political’ is shown as conflated with his cultural and social concerns; his ensembles were microcosms of social dynamics, Berger’s ‘mediating

structures', referencing the world allegorically. Chapter Four is comparative. I show parallels between Westbrook and Brecht. The republican *Lehrstücke* process is a more appropriate way of understanding Westbrook as bandleader than the move in '60s/'70s English avant-garde jazz towards collectives and co-operatives. Artworks were *historicizing* performance events; through allegory he created the social function of the artwork, which was to awaken the audience's power of choice and capacity and responsibility for self-improvement: social for Brecht, cultural for Westbrook. Chapter Five concerns how the artwork was made contemporary and culturally relevant by Westbrook as a trained painter and art-teacher. I show parallels with Futurism, Dada, Surrealism, and Pop-Art. These include a refusal to discriminate between high-art and low-art, an interest in mass/popular culture and 'expressing the times', the democratization of aesthetic experience, the interplay between technology and culture, and the use of 'found objects'/'readymades' for communication purposes in collage/ montage constructions, and 'le hazard objectif'. Aesthetic discipline erasing the distinction between creating artworks and pursuing a way of life, are shown as approaches shared by Dada and the 'Westbrook Cottage Industry'.

Part Two considers the central areas of work after 1973. Chapter Six examines *The Brass Band*, Westbrook Theatre, and the William Blake settings. *The Brass Band* marks the realization that a new socialist cultural mainstream had failed to materialize; with it Westbrook embraced new opportunities in community theatre as *Gemeinschaft* music, on an outer political path looking in. The words of William Blake became important in giving Westbrook his voice, his ability to express lament and suffering as 'the blues'. Brechtian declaiming of texts, to be taken literally, replaced the previous ensemble allegories. Work in film, stage, and television, in a range of high-profile collaborations, generated the experience required to devise the portable 'Westbrook Theatre' with Kate Westbrook. Four key strands emerged: the *Gemeinschaft* work, William Blake settings, European jazz theatre and jazz

cabaret (better received in Europe), and the expansion of *The Brass Band* core into larger ensembles. For the latter Westbrook began to compose and arrange methodologically. Chapter Seven identifies three key stages in this approach as related to key recordings: the use of fourth intervals, patterns and sequences, and the *Smith's Hotel Chord*. I compare these to personal devices used for tonal-organization by other jazz musicians.

Part Three consists of a single chapter - Chapter Eight - which examines Mike and Kate Westbrook's music from 1982. It shows the consolidation of characteristic features from an initially flexible approach into a unique 'Westbrook Cottage Industry' style.

3 Sources

My groundwork consisted of three parts. Firstly, the accumulating of all available recordings, both commercial releases and those privately held. Secondly, the collating of archived material and integrating into it the literature, recorded interviews, and extensive fieldwork (as a member of two Westbrook ensembles). Thirdly, the subsequent recording of interviews anticipating the Westbrooks expanding on key or vague areas. Collectively these formed a coherent and consistent resource bank ('thick description'). As a thorough process, I am confident that the profile created by my catalogue of recordings (Appendix Two), listing of works (Appendix One), touring schedules (Appendix Six), interviews (Appendix Three), and archive material (Appendix Four), will only be reinforced by any future discoveries.

3.1 The Construction and Use of Archives

Much time was spent locating and visiting existing archives; collecting, sorting, integrating, studying, reconciling, filing and cataloguing, in the construction of others. I created a personal archive of all Westbrook's commercially released and key private recordings. I studied the radio broadcast tapes in the British Library Sound Archive (BLSA), and Westbrook's private

collection of several hundred cassette tapes of live performances (many of which required professional salvaging): now relocated to the BLSA. Westbrook is still in possession of many digital audio tapes (DAT), currently unlistenable for technical reasons.

The Jerwood Library archive was created and self-curated by the Westbrooks, and intended to be definitive in housing scores. Only works post 1973 have scores. So, in deeming these the important works Westbrook is at odds with his established reputation based on his 1960s recordings. Some later works are also excluded because not scored.

Of central significance for this study was 'The Westbrook Collection' at the National Jazz Archive (NJA). This new project evolved through my discussions with the NJA, the British Institute of Jazz Studies (BIJS), and Westbrook. As the appointed archivist I have undertaken the cataloguing of posters, programmes, contracts, hotel bills and other invoices, stage-plans, television story-boards, tour schedules, band personnel changes, newspaper cuttings and magazine reviews, personal correspondence, performance programmes, mock-up art-work and liner note drafts for recordings, details of recordings and associated companies and distributors, photographs, and other materials. Fortunately this was made possible by Mike and Kate Westbrook being diligent collectors, and their generously agreeing to relocate their home collections. This new 'Westbrook Collection' facilitated my reconciling, as the two ends of a spectrum, Westbrook's Jerwood Library archive of 'official' post-1970s scores with the critics who skewed his reputation towards the 1960s 'Deram recordings'.

There is extensive English and European literature in the collections of jazz magazines and journals in the NJA and Darmstadt Jazz Institute; the Westbrooks' own archive had translations of European language articles.[10] 'The Smith's Academy Informer' was an in-house 'Westbrook Cottage Industry' newsletter. Westbrook handing me the only complete set in existence was invaluable in the building of a profile of touring activity (Appendix Six), and

[10] I am grateful for the German language translation from Renate Hartnagel and Frank Eichler. The Darmstadt Westbrook catalogue and my catalogue of Westbrook's private collection are given in Appendix Four.

awareness of the scale of the problems performing in England. Since 2011 the Westbrooks have used their professionally maintained website to build their profiles as artists; Frank Eichler has maintained the official-unofficial site from Stuttgart.

Archived material vindicated Westbrook's claim that his 'real story' was not obtainable from the commercial recordings alone. It, rather than the literature, produced important revelations. Westbrook received commissioned work in theatre, film and television, and these were frequently problematic; heard similarities suggesting recycled material were supported by historical events. Westbrook worked collaboratively, and this served as skill acquisition by experiential learning. Evident was the extent of the Westbrooks' work and critical acclaim in Europe; in the 1980s virtually all major works were conceived in European (not British) contexts, and the *Westbrook Duo* and *Westbrook Trio* made a day-to-day living by touring Europe with their cabaret format. A number of ensembles, under-represented by recordings and not detailed in the literature, were important for economic survival through touring (such as *Cosmic Circus* and *Solid Gold Cadillac*). One under-recorded multi-named multi-identity orchestra both toured his popular Rossini arrangements, and was a platform for his most ambitious compositions using the 'Smith's Hotel Chord'. Surprising was the extensive touring of *Westbrook Rossini,* and *Off Abbey Road* (a version of the *Beatles*' record). Of vital importance, because central to his conception, is the under documented *The Brass Band*.

3.2 Interviews

I failed in my attempts to obtain interview tapes from journalists due to technical format problems, potential breaches of confidentiality agreements, and non-responses. I conducted my own interviews (Appendix Three) for the British Library Sound Archive. Westbrook was concerned to provide historical accuracy. Clear was that strands of activities overlapped giving a continuum; there was no neat succession of projects as often intimated in literature

overviews. Often these were developed as business responses to commercial demands. Responding to opportunities was part economic necessity, part contingent experiential learning, and part artistic-credo to reactively engage with the everyday world. Kate Westbrook related harrowing traumas and financial crises in trying to respond to a commercial demand with an uncompromising artwork. Insights were gained into their lives as the 'Westbrook Cottage Industry'; understood was there being 'no life plan' and 'different things were appropriate at different times' as 'a series of artistic responses to the world'.

It was not my intention to treat Westbrook's words in my interviews as privileged and definitive. Instead the material was combined with radio interviews, and quotations from the literature and recording covers, to point to a way through the archived materials (this is returned to on page 41). In practical terms, interviews yielded valuable contextual information but few key facts not available elsewhere. The confirmation and confidence I derived from this tool was invaluable, but the material itself is not reproduced for the sake of it. Westbrook's recollections made decades later were often cursory, made with little enthusiasm, and lacked being-in-the-moment. Therefore, to make a point I use the earliest source available, as a quotation if possible, to present the historical context and 'grain' of the text.

Other interviews formed a backdrop for understanding my research. Journalist Duncan Heining gave me a perspective on changes in British jazz journalism moving from art-criticism to reporting. My understanding of 1950s entertainment culture was enhanced by Jack Fear (1926-2012), show-band leader and ENSA and BBC musician, during and after the Second World War. Unusually, he was also jazz clarinetist and he explained how playing jazz could have seriously damaged his employability as a 'legitimate' musician. 'Debbie' and her mother, 'chorus line' and 'show girl' dancers, related the English enthusiasm for American-type vaudeville acts, then the subsequent decline of the large scale music-hall and Variety Shows. Small regional public theatres were destroyed, and pier shows and small-scale

dubious ‘seedy’ private cabaret clubs arose. Westbrook’s musicians Stan Willis, Lou Gare and Dave Holdsworth created a picture of the first 1950s bands playing at holiday camps, theatres, festivals, and outdoor events, prior to the earliest archived sound recordings.

3.3 Case Studies

I have been a Westbrook tenor saxophonist since 2005. In the *Village Band* I experienced the community music work of *The Brass Band* some thirty years earlier. In a big-band/orchestra formed in 2010 I experienced his ensembles as communities within communities. This was invaluable in explaining the paradox of the critics describing Westbrook as a 1960s big-band, but his saying that prior to 1973 he was not that at all but leading a sextet. It was possibly my enquiries into the nature of *Smith’s Hotel Chord* that seeded the single 2012 performance of *On Duke’s Birthday* (1984); I would never have found out how the chord functioned without it. My experiences enabled me to create a generic model where ensemble and artwork evolved together. I came to understand *Westbrook Rossini* by talking to the orchestra’s classically trained members, and by listening to Westbrook talk in rehearsals and to audiences.

To maintain trust regarding confidentiality, Westbrook and I agreed that I would not exploit our friendship by reproducing anecdotes at will. A critical distance was attempted by using only formal responses to direct questions using interviews (3.2) and email. But we agreed that anecdotes would be reconsidered later for my intended biographical book.

3.4 Literature

Westbrook (1995) has written a single short article on his understanding of New Orleans jazz, and also a script for his work *After Smith’s Hotel* (1983) that is important regarding *Smith’s Hotel Chord* (Appendix Ten). Archives show correspondence relating to his book proposal on *The Brass Band*; it never happened but it is significant that out of all his work he chose this.

Westbrook was born in 1936, awarded an OBE in 1988, and received an honorary doctorate from Plymouth University in 2004. Biographies appear as entries in *The Illustrated Encyclopedia of Jazz* (Case and Britt 1979), *The New Grove Dictionary of Jazz*, *Vol. 2* (Fox and Fairweather 1988), *Jazz: The Rough Guide* (Carr et al 1995), *The Virgin Encyclopedia of Jazz* (Larkin 1999), *The Biographical Encyclopedia of Jazz* (Feather and Gitler 2007), *A New History of Jazz* (Shipton 2010); concerning his recordings, there are entries in all nine editions -1992 to 2008 - of Richard Cook and Brian Morton's *The Penguin Guide to Jazz Recordings*.

Despite extensive literature there are no analytical studies of Westbrook's music. Evident are journalistic stock trade descriptors like 'startling', 'energetic', 'innovative', 'dark', 'brooding', 'ground-breaking', 'challenging'. The bulk are short magazine articles with topical announcements, reviews of concerts and recording releases. A second type is the retrospective summary, usually marking anniversaries, with a selected list of past recordings. Objectivity was a concern because authors were mainly journalists not critics, and because of the lack of editorial music specialism and rigour.[11] An unchanging profile of Westbrook, based on his 1960s work, aroused my suspicion that Carr's 1973 assessment was taken as established and then propagated, with no continual informed reassessment made. Evidence of this was the problem of selectivity regarding four works referred to as the 'Deram recordings'. *Celebration* (1967) and *Marching Song* (1969) were on Deram, but *Metropolis* (1971) and *Citadel Room 315* (1975) were on RCA. *Love Songs* (1970) is mentioned virtually never, *Release* (1968) only sometimes, yet both are on Deram. It is important in English jazz

[11] This is not new and appears endemic. Trevor Taylor was editor of *Avant* magazine and owner of FMR records and a recording studio; the connection is evident from the pages of the magazine, as is a connection with the ASC record label that Westbrook has used. Jez Nelson of the BBC's 'Jazz On Three' is a radio broadcaster, businessman, and creative director of Something Else Sound Directions that produces the program. Jazzwise both produces Britain's biggest selling jazz magazine and runs an on-line store selling jazz education products, many by leading jazz musicians. Godbolt has described how Lawrence Wright, a music publisher, founded the *Melody Maker* paper (the main jazz publication from 1926-1934) (Godbolt 1986: 19, 44, 49, 122, 271). He used a pseudonym, but the address of the paper and the address of the publishing house in the many advertisements being the same gave him away. This conflict of interest continued to be a problem and at one point bands refused to play Wright's published music if given bad reviews (Godbolt 1986: 19, 44, 47, 48, 160-161). In turn Godbolt only mentions the traditional jazz of Ken Colyer once in passing in his *A History of Jazz in Britain 1919-1950,* yet it is evident that Colyer was both popular and importantly influential according to George Melly's autobiography and from the focus of the National Jazz Archive.

that a work be recorded to be noticed and appraised. Westbrook does not own the rights to the Deram recordings; so, the literature and the publishing company have effectively reinforced each other in drawing attention to just a few works. A problem is recorded works simply being deleted from the catalogues: like the soundtrack *Tyger* (1971) on RCA. Other works, *An Evening With You* (1968) and the important *Earthrise* (1969), are routinely passed over because unrecorded. In summary, the literature gives the impression that Westbrook was a man accorded respect rather than understood; his most important work was his early recordings, his more recent work was idiosyncratic non-jazz meandering. This literature and notes from recording covers and interviews was considered collectively as a source of Westbrook's comments. These were collated and reconciled with archive materials. Here I followed Fineman's New Historicist lead in using them as a 'narrative force' that 'exceeds literary status', a 'compact of both literature and reference' that 'points referentially to the real' (1989: 56-57); this solved my problem as posed by Fineman:

> ... how, in principle, does one identify an event within an historical frame, first, as an event, second, as an event that is, in fact, historically significant? These are two questions because [...] there are events that are not historically significant events. Correspondingly [...] how do singular events warrant or call out for the contextualizing, narrative frame within which they will play their collective and intelligible parts, i.e., how does one arrive, from a multiplicity of occurrences, first at a single and coordinating story, second, at an historically significant story ... (1989: 54).

Regarding books, valuable long chapters based on interviews with Westbrook appear in Ian Carr's *Music Outside* and Graham Lock's *Chasing the Vibration*. But they inadvertently misrepresent Westbrook's output. The 2008 edition of the former is an unedited reproduction of the 1973 edition; similarly Lock's 1994 book reproduced his 1985 magazine article. Lock's book and Wickes' *Innovations in British jazz: Volume One 1960-1980* (2002) have long been unavailable.[12] The latter was very useful for information regarding *Solid Gold Cadillac* but many factual inaccuracies forced a need to repeatedly cross-check details.

---

[12] Even specialist British jazz author and journalist Duncan Heining was unaware of these; I drew his attention to them for his forthcoming book on British jazz (personal email 25th November 2012).

An outline of Westbrook's career is obtained from the following list: Carr's 1973 chapter for the Deram recordings and Westbrook's account of *Earthrise* (1969); the 1985 article by Lock; articles in *The Telegraph Sunday Magazine* (Oakes 1984: 22-25)[13] and in *Impetus* (Duncan 1976 and 1977) reference *The Brass Band*; Mathieson's (1992) account of the three-day Westbrook festival in Sicily gives an impression of the scale of European activity; Jez Nelson's (2006a) radio interview (marking Westbrook's 70th birthday) is valuable because Westbrook is unusually relaxed and speaks freely; Philip Clark's (2004) long article in *Jazz Review* magazine follows Westbrook's own perspective on recent works (interestingly, composer Clark sees Westbrook located in a wider arts context than jazz alone).

From the volume of his articles it is evident journalist Duncan Heining is a Westbrook enthusiast. He noted Westbrook saying: 'The longer your career, the harder it is to get everything in. Start talking to somebody and you never get past 1970 and the recent stuff doesn't get a mention' (Heining 2006: 40). Ironically, he subsequently dissociated himself from his 2006 article. Intended as an overview in Westbrook's 70th birthday year, editorial decisions cut references to later works and upset the balance he intended. Heining includes Westbrook in his forthcoming book on British jazz from 1960 to 1975;[14] this will inadvertently reinforce the attention given to Westbrook's early ('Deram') work.

Heining and Clark[15] have departed from jazz journalism, and Richard Cook (Penguin guides and *Jazz Review*) died. *Jazz Review* and *Jazz UK* publications both closed recently, and the leading magazine *Jazzwise* faces an uncertain future in being up for sale. Without what Westbrook called his 'supporters', he fears that it is even more likely he will be misrepresented and misunderstood.

---

[13] A letter in the National Jazz Archive shows Westbrook was pleased with Oakes' approach and asked for him by name for a later article in another context.

[14] Emails 17th May 2009 and 9th June 2011. Heining sent draft versions to me for comment.

[15] Clark had intended to write a book on Westbrook but, being unable to get an advance, wrote instead on Dave Brubeck (personal emails and telephone October 2009).

1 The 1960s ‘Deram Recordings’

> I think the important thing about jazz and what its had to offer throughout its life, is that it is serious contemporary music [...] it’s always been avant-garde - there’s no-one more avant-garde than Louis Armstrong or Jelly Roll Morton. You function within the popular context, there’s not been a barrier and this is serious art music - you think Ellington, you think Mingus [...] So hanging onto the impetus I’ve got from the American tradition, I’ve always wanted to find my own space. I don’t know why, but that’s the way jazz is, you want your own voice. Mike Westbrook [16]

1 Two Central Features: Montage Construction of the Art-work and the Socialization of its Means of Production

‘The Deram recordings’ is the oft used collective name for the four critically acclaimed 1960s recordings by large ensembles that established (and remain the basis of) Westbrook’s reputation: *Celebration* (1967)*, Release* (1968)*, Marching Song* (1969)*,* and *Metropolis* (1971).[17] The dates are not the dates of composition. I located multiple versions of these works,[18] and reasoned the recordings were particular versions devised specifically for the purpose. Named works are not just modular performance programs, they distinguish themselves from other British LP jazz records of the time in being re-composed through-composed works, not titles of ‘albums’ as compilations of songs.[19]

Westbrook’s compositional approach was to control the structure and the development of the work at each live performance. Besides aesthetic preferences there were practical considerations such as size of venue, nature of audience and event, fee offered, availability of band personnel. With montage structures Westbrook ensured particular performances as art-works had the best chance of functioning as entertainment at an appropriate level by taking logistical constraints into account. Although each new version was a new montage, a mechanical modular block-by-block movement is not heard because of the complexity created

---

[16] (Nicholson 2005: 182)

[17] My use of quotation marks for ‘Deram recordings’ signifies the selectivity of the critics noted earlier in that *Metropolis* is on the RCA label and other recordings on the Deram label have been passed over.

[18] Appendix One and Appendix Two.

[19] For example the themed British jazz ‘album’ recordings of John Dankworth: *What the Dickens* (1963), *Zodiac Variations* (1964), and *The Million Dollar Collection* (1967): the latter referring to famous works of art.

by the overlaid strands of episodic development. Archived posters and hand-bills revealed that each of these four works remained active concurrently for years: they did not succeed one another as suggested by the recording dates. One poster stated that the programme would be selected on the evening. On one occasion, as a band member, I did not know what work was to played just fifteen minutes before the start, the audience had yet to enter the auditorium and Westbrook was reluctant to make decisions before seeing them. Compared to the usual connotations of ‘composition’ and ‘composer’, I see these works as the choreographed art-works of a performance artist where the roles of composer, band-leader, arranger, were inextricable. A particularly important achievement was Westbrook establishing a wider audience for British Improvised Music by embedding it in these polystylistic recordings for the large Decca company. Improvised Music had been recorded on independent labels and had very small sales and live performance audiences. Montage therefore provided a way of broadening the terms-of-reference for jazz that was acceptable to critics and audiences.

A Westbrook montage produces an overall effect on the listener by virtue of continual re-evaluation; a retrospective averaging-out process results in a constantly shifting equilibrium point. Restlessness in the music is both interesting and exciting in an unsettling way, much like when watching a rugby or football match unfold. Particular components are not neatly synthesized into a whole such that they lose their identity completely, nor are they heard as a ‘tick-list’ of permutations. The juxtaposition of variables often being deliberately brutal and unrefined is not about shock or novelty, but gives an awareness of the musician’s labour in the creative production process. Westbrook’s manipulation of variables is not accountancy, numbers added to a total and disappearing without remainder, but like heavy engineering where traces of work done are stamped on the product: this is ‘blue-collar’ music.

Westbrook had a complex relationship with his musicians. He used individuals from different musical style communities, most with strong personalities and characteristic musical

identities. He then evolved his music working with them developmentally by trial-and-audition; in not having all the answers in advance he was setting problems and challenges. Although this is the manner in which small jazz groups are often run it is extremely unusual in large ensembles; the latter are more frequently formed by assembling a group of technically proficient, functionally defined, virtuosi who are then directed by fixed musical scores. This was the basis of my interpretation of his ensembles being communities, his solution to his problem of how to respectfully incorporate the identities of improvising musicians into a framework that was nonetheless unmistakably a Westbrook composition. He integrated written material and improvisation in performance rather than by generating scores with holes in them for soloists. So, composition was the controlling of the long-range order of a version in real-time; in parallel strands of activity some short-range episodes were given to musicians for improvised responses, and in other episodes pre-prepared material was executed.

Westbrook said he was inspired by Duke Ellington. He has also acknowledged Charles Mingus (Shera 1966a: 10; Wickes 1999: 52); in 2005 *The Village Band* still performed his arrangements of 'Goodbye Pork-pie Hat' and 'Jelly Roll Soul' (*Mingus Ah Um* (1959)). The distinctive aural similarity to Mingus' *Black Saint and the Sinner Lady* (1963) and to Miles Davis' *In a Silent Way* (1967) is in their being through-composed and episodic, and also the identities of the musicians not being obscured by the compositions. Westbrook probably did not realize that these two recordings were constructed using studio techniques of tape editing, splicing, and looping; he has never shown interest in studio or post-production techniques therefore it must have been an attraction to *the sound*.[20] Non-electronic construction is present in Mingus' earlier shorter pieces such as 'Pithecanthropus Erectus' (*Pithecanthropus Erectus* (1956)), 'Ysabl's Table Dance' (*Tijuana Moods* (1957)), and 'Open Letter to Duke' (*Mingus*

[20] Clark stops short of missing the point by qualifying his remark when he said of *Metropolis*: 'The rather modish deployment of elements of jazz rock don't feel as internalized as other aspects of Westbrook's compositional palette, but [...] a strikingly honest retort to the stylistic tensions that existed in 1970's British jazz.' (Clark 2004: 15). Morton does miss the point: 'We always considered this a modern classic [...] In retrospect it sounds strangely bitty, fragmentary rather than cohesive.' (Cook and Morton 2008: 1489).

Ah Um (1959)). Mingus' live recording *Right Now* (196?- not stated on recording) has one long montage work per LP side that aurally resembles Westbrook's live 1968 performance at Montreux.[21] Both feature a simpler linear sequence of composed sections and improvisations showing contrasting material being sharply juxtaposed was favoured over segued smooth development. Because of the heard similarities, for my time-based analyses of the works I adopted Priestley's tabulation technique for *Black Saint and the Sinner Lady* (1985: 250).

2 Westbrook's Use of Overlaid Musical Variables

What makes these recordings unusual as jazz performances is the departure from organizing each of them as a sequence of independent compositions defined by melody, harmonic cycles, set tempo/rhythm, and/or procession of improvising musicians. The track indexing by the record companies mechanically identifies the beginning and closing of compositions-as-melodies but this has caused some mistakes in the titles printed on the sleeves.[22] Westbrook associated with free-jazz musicians and most of these were opposed to conventional titling of tracks or the use of tracks at all. His titles on *Metropolis* were simply I to IX which suggests he too questioned the conventional naming of songs, the naming of only juxtaposed melodic objects. His recordings being structured in tightly controlled overlaid strands of chronological episodes further weakens the melodies acting as lines of demarcation practically.

All of Westbrook's musical variables have an equal structural weight and aesthetic value. The variables are 'found-objects', like the harmonic minor scale, a trombone sound, the dissonance of a minor second (b9) interval, John Surman, accelerandi, group improvisation, a riff, personal experiences. The found objects thus constitute a democratic art-work. Form and content are blurred in that nothing appears only in a supporting or functional role as when

---

[21] Appendix Two. This recording was never commercially available.

[22] In the cases of *Release* and *Metropolis*.

using the formal principles of music. Progression is metrical and found-objects are juxtaposed against one another according to controlled time durations - and these were discovered to be surprisingly precise and consistent. An example of such a montage soundscape is given in Table One (below). One way to hear 'Flying Home' is as usual, a discrete composition by Benny Goodman and Lionel Hampton opened and closed by its melody. Another is as a series of episodes of the same type as those before it and after it that integrates it into the whole work. Also, the episodes that constitute 'Flying Home' are a series of references to jazz and personal history that make it a montage in its own right. It features both the common jazz-standard AABA format and I-VI-ii-V 'song form' harmony. A second composition is embedded within it, something jazz musicians call 'referencing'.[23] There is a collision of styles with a frenetic 1960s free-jazz tenor saxophone solo (using extended instrumental techniques) performed over a 'laid-back' 1930s swing-style accompaniment. A tempo change refers to the common jazz technique of 'double timing'. The original improvised saxophone solo by Illinois Jacquet was transcribed and played in unison by all the lead instruments thus forming a melody. The personal relevance is that Westbrook saw Lionel Hampton live at the Bournemouth Winter Gardens in 1956, and there is no doubt in my mind that this piece in particular was a formative influence in how to fuse art-music and entertainment.[24] As a second example, one way to hear 'Loverman', a jazz standard, is as an introduction to Westbrook's own 'Forever and a Day' in the same key, tempo, and mood. Another way is as

---

[23] Tenor saxophonist Dexter Gordon in particular was fond of 'referencing', the quoting of other songs whilst improvising on another.

[24] Even in 2011 Westbrook was still referring to the formative influence of the 1956 Hampton concert in his announcements at concerts by his big-band. This big-band played a similar arrangement (and from the same manuscript parts) of Hampton's signature tune 'Flying Home' as recorded on *Release* (1968). Humphrey Lyttelton said of Hampton in 1956 that: 'Wherever they played, there were scenes of wild enthusiasm bordering on riot. The obvious and natural habitat for a band of this sort is in the dance hall, where the audience can respond freely to the compelling swing of the music. In Europe they were booked for concert appearances, and the effect of the supercharged dance music on an audience compelled to remain seated often led to scenes of pent-up exuberance, sometimes calling for the intervention of the police.' (Lyttelton 2008: 138). Westbrook said as well that Glenn Miller's *live shows* were also exciting and not represented by his disciplined, sanitized, recordings. I found this to be supported by the live recording *Swinging Miller Thrillers* (Miller 2003) that features non-original compositions and considerable extended improvisations.

an isolated short, strong (because well-known), melodic statement, one not separated from its chord structure for the purpose of serving its usual jazz-standard function as a ballad feature for improvisers. A third way is as one episode of several that constitute an alto saxophone feature. There is a historical reference in that alto saxophonist Mike Osborne, the man not the instrument, had been featured on this song for many years in live performances.[25]

Table One: Montage: Westbrook's Blurring of the Lines of Demarcation in *Release*

Track/ Track Title/Time		Description	Tempo	Featured Instrument
1 'The Few'	0:10	Fanfare - major triad	Free time	Collective
	0:50	Improvisation	Free time	Collective
	0:30	'The Few' melody	Fast 4/4	Collective
	1:00	Improvisation (no chords)	Fast 4/4	Baritone Sax Solo
	1:00	Brass Riffs (chords return)	Fast 4/4	Collective
	0:30	Improvisation	Free time	Collective
	1:10	Improvisation (unaccompanied)	Free Time	Alto Sax
2 'Lover Man'	1:15	'Lover Man'[26] melody	Slow Ballad	Alto Sax Melody
3 'Forever and a Day'		'Forever and a Day' melody	Slow Ballad	Alto Sax Melody
		'Forever and a Day' melody	Slow Ballad	Trumpet Melody
	(total 2:30)	Improvisation (chords)	Slow Ballad	Alto Sax Solo
	0:15	Improvisation	Free Time	Alto Sax Solo
4 'We Salute You'	0:15	Fanfare - 'We Salute You'	Slow 2/2	Collective, Alto Sax Solo
	0:45	Improvisation	Free Time	Trumpet Solo
5 'The Few' (reprise)	0:15	'The Few' melody	Fast 4/4	Collective, Trumpet Solo
	1:00	Improvisation (chords)	Fast 4/4	Alto Sax (2) Solo
	0:15	add Brass Riffs	Fast 4/4	Alto Sax (2) Solo
		tempo increases and breaks down		Alto Sax (2), Trombone
	0:15	Improvisation (unaccompanied)	Free Time	Trombone
6[27] 'Folk Song I'	1:45	Improvisation (unaccompanied)	Free Time	Trombone
	0:20	'Folk Song' (part of)	Dirge	Collective
	0:40	Improvisation (Unaccompanied)	Free Time	Baritone Sax
7 'Flying Home'	0:40	'Flying Home' [28] melody	Fast 4/4	Collective
	1:00	Improvisation (chords)	Fast 4/4	Trombone Solo
	0:30	transcribed original tenor solo played in unison by the Collective		
	0:50	Improvisation - free jazz style	Medium 4/4	Tenor Sax Solo
	2:00	'Opus One' [29] melody	Medium 4/4	Collective, Tenor Sax continues
	0:10	'Flying Home' melody	Fast 4/4	Collective

(...and so on, 'Folk Song I' returns later, in extended form, as 'Folk Song II')

The musical variables used appear in Table Two, and next I work through these one-by-one.

---

[25] As related to me by Stan Willis (email 16th March 2012), alto saxophonist with Westbrook in the 1960s.

[26] 'Loverman' (Davis, Ramirez, Sherman).

[27] Probably wrongly indexed on the recording..

[28] 'Flying Home' (Goodman, Hampton, Robin).

[29] 'Opus One' (Sy Oliver).

Table Two: Westbrook's Musical Variables

- Mood, Style, Texture.
- Melodic patterns. Two types: Composed simple repeated riffs and motifs. Pre-existing forms, for example: diminished arpeggio, harmonic minor scale, dorian mode, and their like.
- Harmony: both chordal and modal.
- Time: time signature, tempo, rhythm.
- Improvisation: individual and collective, accompanied and unaccompanied.
- Personnel. At least two types. Expressionistic artists of established musical character who carry out partly-defined musical roles but who are also delegated creative responsibilities in their improvisational duties. And functional musicians performing prescribed roles anonymously through music excellence alone, for example: a 'lead' trumpet, a 'fourth' trombone.

3 Aural Montage: Westbrook's Musical Variables as Structural Devices

The four recordings have very different overall stylistic characters. *Celebration* is a romantic sounding jazz work and reminds me of Charles Mingus 1950s recordings, *Release* uses the song-form and 1940s big-band style, *Marching Song* employs free-improvising by small contingents drawn from a very large ensemble, *Metropolis* features 'heavy' rock rhythms.

3.1 Melodic Patterns as Opening Fanfares and as Melodies.

The opening of each of the four recordings is marked by a motif. These are chained to make ascending or descending lines that spell out a formally recognizable melodic pattern. The patterns are not significant to the subsequent composed development of the respective works, as with a tone-row for example. They do however act as springboards and shape the improvisations that follow them developmentally. Their significance appears to be that the sounds of the intervals and the patterned sequences appealed to Westbrook aesthetically. I take this as an example of how he was drawing attention to something simple and everyday by holding 'objects' up in isolation and viewing them out of context and from a different perspective.[30] The patterns appear in Table Three described in order of complexity, and are notated in Table Four.

[30] Evidence in support of this appears throughout this study.

Table Three: Opening Melodic Patterns and their Development

Each of the four sections in the traditional big-band structure: trumpets, trombones, reeds, rhythm section, begin each of the four recordings respectively. It is highly probable that this was an intentional permutational design feature of his recordings considered together.

Release (1968)
By: the whole band.
Description: A 'Ta-Raa' major triad chord; like a village band opening a pantomime, complete with mock tuning issues.
Development: The basic triad is the underlying form elaborated then subverted by collective improvisation; out-of-tune notes become semi-tone shifts developed further in ornamentations like trills.
Celebration (1967)
By: Reeds.
Description: An ascending Dorian mode is spelled out in the pattern 2 1, 3 2, 4 3, etc. A full cycle is prevented by its finishing, resolving, on A natural.
Development: This is the underlying form subverted by elaboration in collective improvisation.
Marching Song (1969)
By: Trumpets.
Description: A descending four note pattern spells out a diminished seventh chord. Each descending arpeggio starts on successive descending tones of that chord. A second pattern ascends chromatically from root to fifth, minor third to seventh, fifth to root, seventh to minor third, root to fifth; start tones spell a diminished seventh.
Development: This is used as a fanfare introduction to a march.
Metropolis (1971)
By: Trombones.
Description: A four note motif derived from the inverted diminished scale.[31] Each 1,8,7,2 motif, (featuring two minor second intervals) starts a minor third above the previous one thus spelling out the successive tones of an ascending C diminished seventh chord. The exception is the final fifth motif, of the same intervallic shape, preventing a full cycle by starting a minor second below the starting point.
Development: This is the underlying form elaborated on and subverted by collective improvisation.

A cursory study of jazz recordings revealed such opening fanfares, here effectively extended by group improvisation to become overtures, appear rarely.[32] Very common though are melodies being motivic or in jazz language 'riff' based.[33] Westbrook must have noticed that riffs functioned as modules, both as up-front melodies and as accompaniment behind soloists, because he also used them this way. He too galvanized audiences through the energy and excitement generated by their repetition; however, his focus on them as ends in themselves also produces an effect achieved by minimalist composers.

---

[31] The inverted diminished scale begins with a semitone (S T S T S T S T), the diminished scale with a tone.

[32] Duke Ellington used a cycle of fifths to open some versions of his 'Rockin' in Rhythm' (c. 1931). The melody consists of the pattern down a perfect fifth, up a perfect fourth. Wayne Shorter used six note sequences from a whole-tone scale for his 'Juju' from *Juju* (Shorter 1964).

[33] An early example of this style is 'St Louis Blues' (1914) by W. C. Handy. Other examples of riff based compositions used as vehicles in 1930s-1940s big-bands are: Shorty Rogers' 'Short Stop', Woody Herman's 'Woodchopper's Ball', Duke Elllington's 'C-jam Blues'. Riffs were responsible for a large part of the character of Count Basie's band, for example 'Splanky' by Neil Hefti. Basie's own 'One o'Clock Jump' begins and continues with soloists improvising, the simple riff melody only appearing at the end. In all of these the format is a four bar riff repeated three times over the duration of the harmonic structure of a twelve-bar blues. In the 1940s and 1950s this style persisted with, for examples: Charlie Parker's 'Cool Blues', 'Now's the Time', and Sonny Rollins 'Tenor Madness'. Benny Goodman and Chick Webb's 'Stompin' at the Savoy' and Ellington's 'Rockin' in Rhythm' use riffs to create 32 bar AABA and 24 bar ABC structures respectively.

Table Four: The Motif: Opening Melodic Patterns and Some Melodic Compositions

The first three opening melodic patterns are given in outline, they are repeated and developed on the recordings.

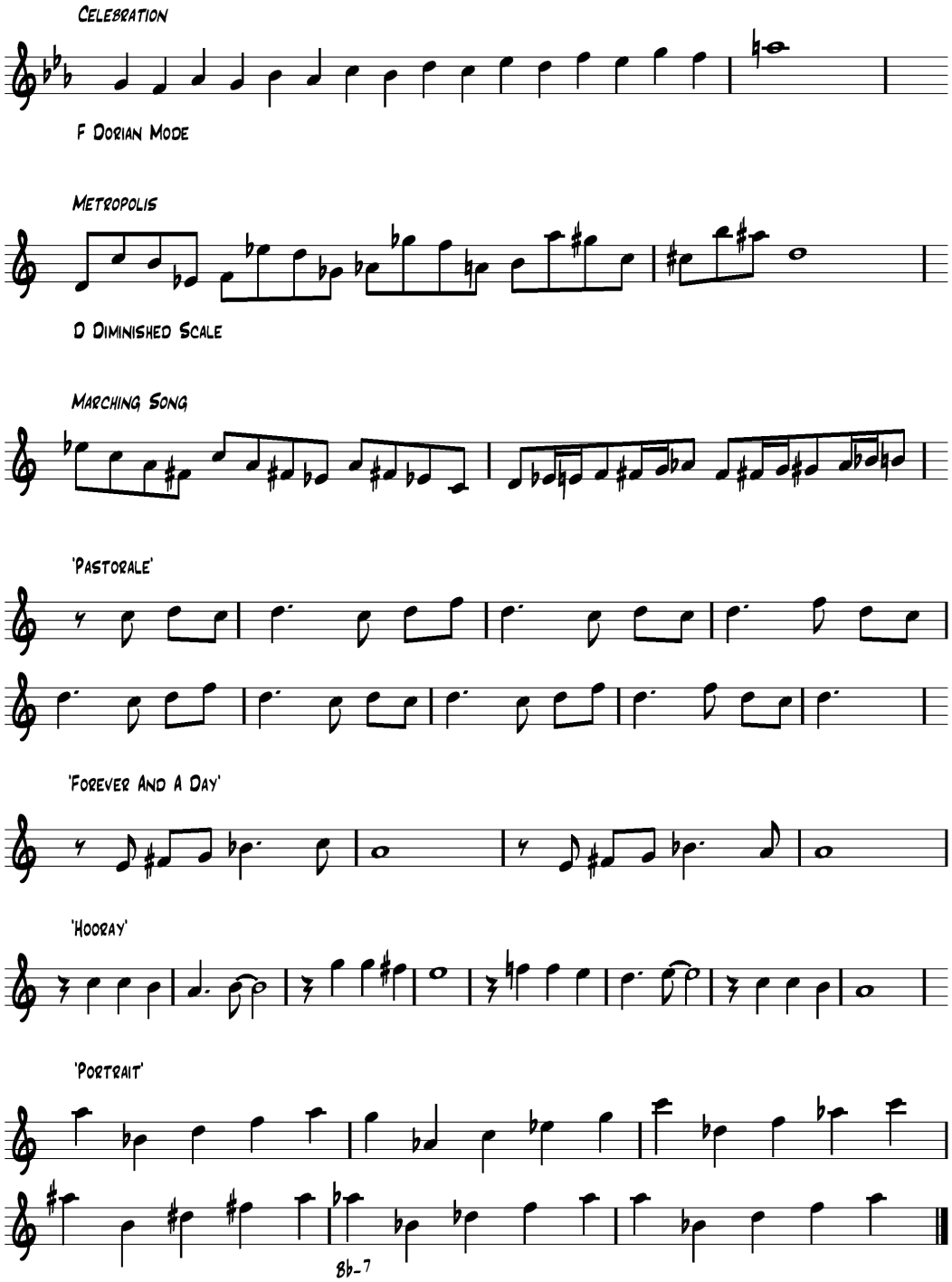


Table Four shows ‘Pastorale’ (*Celebration*) as successive four note motifs using three pitches; a track from an unreleased 1966 recording was called simply ‘A Three Note Theme’ (Appendix One). Westbrook’s piano introduction to ‘Portrait’ has a melody comprising of motifs spelling out a series of major seventh chords as 7 1 3 5 7. The trumpet melody of ‘Forever and a Day’ (*Release*) is a two bar motif, repeated four times, over a chord sequence that gives an A,A,B,A format in eight bars. ‘Hooray’ (*Marching Song*) uses two similar four bar phrases, question-and-answer, over an eight bar blues-type chord sequence of I V IV I;[34] eventually two other riff based melodies are overlaid. More examples are superfluous as virtually every track reveals such motivic melodies.

Westbrook overlaid riffs in different strands of development in *Metropolis* and this is responsible for both polytonality and polyrhythms (detailed in respective sections below). It is important to recognize these features arose contingently from Westbrook manipulating riffs as variables by trial-and-audition; sounds deemed aesthetically pleasing were retained. He told me at a rehearsal (2013) it was years later he encountered the terms ‘polytonal’/‘polyrhythm’.

3.2 Harmony: Chords and Modes and Polytonality

The central characteristic of these four works is that Westbrook controlled the horizontal development of variables, and overlaid strands of episodes. Vertical interest was obtained through textures, style and stylistic clashes, dynamic range, tessitura, sound quality (including extended instrumental techniques), and density arising from scale of forces. As a variable, ‘harmony’ in the conventional chordal sense is relatively static on all the recordings except *Release*, where it was subjected to exploration. With *Release* Westbrook clearly appears to have discovered the chord structures of 1930s and 1940s songs from ‘The Great American Songbook’ for himself. Berle said the ‘standard popular song’ had its beginnings in the

[34] A basic twelve bar blues chord sequence is: I I I I, IV IV I **I, V IV I I**

Broadway musicals of the 1920's (1983: 64). In summary, it has an AABA structure, the A section comprising mainly of the I-vi-ii-V type progression, and the B section modulates by passing around the cycle of downward fifths. He said it is the most common chord progression used in jazz after the twelve bar blues sequence and offered a composition of his own called 'Dream Time' by way of an example: the chords are given in Table Five.

Table Five: Berle's Generic Jazz Standard Chord Sequence

A section -	F6 Dm7	Gm7 C7	F6 Dm7	Gm7 C7
	Cm7 F7	Bb6	F6 Dm7	Gm7 C7
B section -	Em7	A7	Am7	D7
	Dm7	G7	Gm7	C7

This sequence closely resembles George Gershwins 'I Got Rhythm' (1930). Ramon Ricker lists 17 tunes by be-bop jazz musicians based on the latter chord sequence (1996b: 55), whereas Jamey Aebersold lists 61 in total (1991: 22). Aebersold recommends that 'I Got Rhythm' 'changes' are learned in all 12 keys and has produced a dedicated play-along book/ CD (Aebersold 1991). In their play-along book/CD of improvisation exercises Santin and Clark produce one tune each using the harmonic structure they call 'rhythm changes' (2005: 40-43). Levine calls these new melodies a new 'head'; 36 of his 111 examples are heads on 'I Got Rhythm' changes (1995: 416-418).[35]

Westbrook furthered his development by discovery-learning, the traditional way, and internalizing the language of jazz. He said he spent hours at the piano with sheet music by George Shearing: '... when I saw how the chords started to move I'd immediately start to improvise and make a few changes here and there and before I knew, I'd wind up with an

[35] Jelly Roll Morton said this technique originated in New Orleans in the early 1900's as a way of avoiding paying royalties to the publishing companies (Lomax 2001: 66, 102, 122). Johnny St Cyr said they would buy the regular arrangements then improvise until they had something that they wanted that did not resemble the original. When they performed the pieces they would cut off the titles and names at the top of their music (2001 102). Morton said: 'Take the *Sextet from Lucia* and the *Miserery from Ill Travadore* [...] I transformed a lot of those numbers into jazz time [...] *Tiger Rag*, for an instance, I happened to transform from an old quadrille ...' (2001: 66). And Count Basie related he would just sit at the piano and play to see what happened. One live improvisation on the radio that was to last until one o'clock became fixed and notated as 'One o'Clock Jump' (a riff based tune), and his 'Moten Swing' started out life as an improvisation on the pop tune 'You're Driving Me Crazy' (Basie 1986: 162, 127).

original tune' (Carr 2008: 21).[36] Westbrook's use of a narrow range of cadence-based harmonic structures is self-evident when compared to 'standards' from 'The Great American Songbook' in Tables 6a to 6d below (all the Westbrook chord sequences I transcribed from the recordings by audition). *Release* is the only recording where Westbrook used named compositions by other composers, and most of these composers were also big-band leaders.

Table 6a: *Release* Compositions and the Cycle of Fifths

In this table, and the rest of this chapter, I utilise the form of notation most familiar to jazz musicians: for example in *The Real Book* series (both printed and websites like www.myrealbook.com). Many jazz musicians are proficient in interpreting chord symbols, but not at reading prescribed stave notation. In any case, chord symbol notation best facilitates improvised delivery regarding chord voicing and voice leading.

Take Me Back (Westbrook)

This has a cycle of chords where the roots move by an augmented fourth, then a **cycle of downward fifths**, an augmented fourth, down a **perfect fifth**, down a minor second, then a **V- I** effect back to the start.
Bb E7 Am D7 G Db Gbm F7

Rosie (Westbrook)

This cycle moves down a minor third (implying **I VI**) before a **cycle of downward fifths** (with two **V7-IMaj7** progressions). It then moves down a minor third again, down a **perfect fifth**, and then back to the start by stepping up a **perfect fifth**. The last four chords constitute two **ii-V** progressions.
BMaj Ab7 DbMaj F♯7 BMaj E7 Adim,D Bdim,E

The Few (Westbrook)

This has a cycle of triads that first steps down a minor third (implying **I VI**), then passes around the **cycle of downward fifths**, and back to the start with another step down a minor third.
G E A D G C F Bb
An in-house exercise booklet 'Chord Patterns for Saxophone' (Charleson 1972), from Leeds College of Music, contains twenty-three pages of cycle of fifths studies. This pattern was used by Charles Mingus, a chain of nine dominant seventh chords move in downward fifths in his 'Ecclusiastics'.

I Can't Get It Out of My Mind (Westbrook)

The A-section is a vamp on G7. The B-section is a **cycle of fifths**: E7 E7 A7 D7

Table 6b: *Release* Compositions, Cadence Harmony and 'I Got Rhythm' Chord Changes

Who's Who (Westbrook)
After a long vamp on Gm7 this takes on an **AABA** form. The A-section is eight bars of Am7 D7 G G (**ii V I I**) repeated four times. The B-section follows the **cycle of fifths**:
B7 B7 E7 E7 A7 A7 D7 D7
then a **V-I** back to A-section in the key of G.
This B section structure is present in 'I Got Rhythm' (1930) (Gershwin), 'Stompin at the Savoy' (1934) (Goodman, Sampson, Webb),[37] and in 'Sweet Georgia Brown' (1925) (Bernie, Pinkard, Casey).

---

[36] Westbrook later used standards popular with New Orleans musicians in the early 1900's for the composition of *Chanson Irresponsable* (2002) telling Clark: 'I started going through early jazz pieces, trying to find something that related to irresponsibility, and gradually came up with a collection [...] I started exploring the chords, and became fascinated [...] I can play this sort of stuff for hours, and got obsessed with 'Careless Love' which runs through most of the piece, but 'At The Jazz Band Ball' is there too.' (Clark 2004: 13).

[37] Of note is that Benny Goodman and Chick Webb were both big-band leaders.

Opus One (Sy Oliver)[38]

This utilizes the popular sequence **I VI ii V I** found in numerous American jazz standards, for example I Got Rhythm (1930) (Gershwin), 'Blue Moon' (1934) (Rodgers, Hart), 'Blue Room' (1941) (Rodgers, Hart), and 'Let's Call the Whole Thing Off" (1937) (George and Ira Gershwin). The B-section uses the same chord sequence but modulates twice.

Flying Home (circa. 1938) (Goodman, Hampton, Robin)

This composition in Ab features **I VI ii V I**. Swapping the two lines of the B-section of 'Flying Home' would give the same **cycle of fifths** as in 'I Got Rhythm' (and 'Who's Who' as shown above)

B section	Ab7	Ab7	Db7	Db7
	Bb7	Bb7	Eb7	Eb7

Table 6c: *Release* Compositions and Cadence Harmony with Chords iii and ♯IVdim

For Ever and a Day (Westbrook)
Here Westbrook concerned himself with a variation on the **I VI ii V I** structure. A jazz variants of 'I Got Rhythm' is I VI ii V **iii** VI ii V (Aebersold 1991: 26).

ii	V	I	VI	ii	V	I	I
ii	**V**	**iii**	**VI**	**ii**	**V**	I	I

This first line is also found in 'It's You or No One' (1948) (Cahn and Styne).
The **iii-VI** also appears in 'Sugar' and 'Gee Baby Ain't I Good to You', as shown below.
The sequence **ii V iii VI ii V I** appears in Duke Ellington's 'Satin Doll' (circa.1953), and in 'Sugar' (below).

Sugar (circa. 1920s) (Pinkard)[39]
This progression is shown relative to the home key despite the B-section more usually being considered as modulating up a perfect fourth to a new key. This highlights a **IV to ♯IVdiminished** sequence.[40]

A	I	VI	**II**	**V**	**iii**	**vi**	**ii**	**V**
	I	VI	ii	V	I	VI	I	I
B	**IV**	**♯IVdim**	I	v	VII	VII	iii	VI

This also appears in the B sections of Duke Ellington's 'Solitude' (1934), 'Idaho' (1924) (George and Ira Gershwin), as well as the compositions below.

Gee Baby Ain't I Good to You (1929) (Redman. Razaf)[41]
The harmony here again can be considered diatonically and I heard the chord voicings as all non-functional dominant sevenths, as is common in jazz.

VI7	IV7	**III7**	**VI7**	**II7**	**V7**	**I**	III7
IV	**♯IVdim**	I	I7	**IV**	**♯IVdim**	viim7b5	III7

A Life of It's Own (Westbrook)

I	bVII	VI		II	V	I
I	bVII	VI		II		V
I		I		IV		IIIaug
IV	**♯IVdim**	I	VI	II	V	I

This cheerful upbeat composition bears a similarity to Horace Silver's 1954 composition 'The Preacher' in both mood and structure:

I		I		IV	I
I		I	vi	II	V

[38] Sy Oliver was a member of Jimmy Lunceford's big band in the 1930s.

[39] Made popular by the Paul Whiteman Orchestra and a version was recorded by Louis Armstrong and Count Basie's big band.

[40] The diminished chord appears several times below. It is interesting to note that the opening of *Marching Song* and *Metropolis* also feature the diminished seventh chord and scale (Tables Three and Four above).

[41] Initially with band leader Fletcher Henderson, Don Redman became a bandleader himself in the 1930s.

I		I		IV		IIIaug
IV	**♯IVdim**	I	VI	II	V	I

Sonny Rollins 'Doxy' (1963) has a similar mood and is structured:

I	bVII	VI		II	V	I
I	bVII	VI		II		V
I		I		**IV**		**♯IVdim**
I	bVII	VI		II	V	I

Table 6d: *Release* Compositions and Deceptive Cadence Harmony

<u>*Loverman* (circa. 1941) (Davis, Ramirez, Sherman)</u>

This has been a perennially popular standard jazz ballad. Unlike any of the above it utilizes deceptive cadence harmony. A cycle of fifths is evident in the second line.

Dm7	G7	Dm7	**G**	**Gm7**	C7		Gm7	C7
F7		**Bb**		**Bbm7**	Eb7	Gm7 C7	FMaj7	

Jamey Aebersold's exercises show I in a ii V I becoming a ii in turn (Aebersold 1974: 1). I found 'It's Easy to Remember' (1935) (Rogers, Hart), 'Like Someone in Love' (1944) (Van Heusen, Burke), 'My Shining Hour' (1943) (Arlen, Mercer), 'How High the Moon' (1940) (Lewis and Morgan) having this progression. It has especially been popular in 'middle eight'/ 'bridge'/ 'B' sections: 'Broadway' (1941) (Bird, McRae, Woode) shares the same middle eight as 'Cherokee' (Noble) where ii V I I, is followed by the I changed to a m7 chord, which then proceeds ii V I I. This appears a variant on 'I Got Rhythm' as used by Berle for his 'Dreamtime' (given above) for example.

A chain of dominant sevenths on the cycle of fifths becomes a chain of **ii-V**'s:

A7	A7	D7	D7	G7	G7	C7	C7	in 'I Got Rhythm' becomes
Em7	A7	Am7	D7	Dm7	G7	Gm7	C7	

'Invitation' (1950) (Kaper, Webster) has a middle 16 structured in this way. 'Invitation' may well have provided the inspiration for 'Tune Up' by Miles Davis as the middle 16 of the former is virtually the same structure as the whole of Davis' 16 bar melody:

Em7	A7	DMaj7	DMaj7
Dm7	G7	CMaj7	CMaj7
Cm7	F7	BbMaj7	Gm7
Em7	A7	DMaj7	DMaj7

The ii V I chord progression is one that is essential to master for jazz composers and players alike as it is so prevalent in the harmonic structures of jazz standards.[42]

Westbrook has not used the even more common twelve-bar blues structure on his four recordings. This was initially surprising given that his first introduction to jazz was through

---

[42] Jamey Aebersold has produced a practice play-along book and CD of ii-V-I progressions (Aebersold 1974), Ramon Ricker makes it the subject of one volume of his four volume improvisation series (Ricker 1996b), and Mark Levine begins his *Jazz Theory Book* with an extended account of it (Levine 1995). Other jazz tutor books including exercises to be practiced early on are (Berle 1983: 25-26, 65-74; Coker et al 1970: 85-100; Steinel 1995: 143-154, 169-171). 'Standards' that use the ii-V-I sequence forms one of three categories of jazz tunes in the British ABRSM graded examination series for young jazz musicians.. Jerry Bergonzi has gathered some difficult 'standards' and shown how complexity is introduced by using only ii-V and ii-V-I and then vastly increasing the number and frequency of modulations (Bergonzi 1996).

'boogie-woogie' and 'harlem stride' piano players.[43] But *Metropolis* and *Celebration* both employ static modal vamps. His use of Dorian and Aeolian modes indicates that he absorbed the rapidly all-pervading influence of a re-defined approach to the blues in 1960s modern jazz shaped by Miles Davis' *Kind of Blue* (Davis 1959).[44] His use of modes in *Celebration* is shown in Table Seven. It can be seen that this recording shares the same time constrained episodic construction as *Release* (shown in Table One).

Table Seven: *Celebration*: Structural Profile Showing its Modal Nature

This table shows the complexity achieved by overlaying; something missed by considering the work as separate tracks as mechanically organized on the record. The tracks names are therefore omitted because distracting.

Musical Feature	Time(approx.)	Key	Rhythm/Tempo mm
1 [45] Opening Pattern -		**Eb Dorian**	
followed by Group Improvisation	1:30	**Eb Dorian**	free
Theme using three note motifs	1:00	**F Aeolian**	3/4. 63
2 Surman (soprano sax), Osborne (alto sax) and Jackson (drums). featured			
Theme-1	1:30	**G Dorian**	4/4 144
Individual improvisation -			
soprano saxophone + rhythm	0:30	**G Dorian**	4/4 144
soprano saxophone + rhythm + brass riff	1:30	**G Dorian**	4/4 144
Individual improvisation, drum solo	0:15		free
Theme-2	1:00	**G Dorian**	4/4 264
Individual improvisation			
alto saxophone + rhythm	1:00	**G Dorian**	4/4 264
alto saxophone + rhythm + brass	0:20	**G Dorian**	4/4 264
3 Surman (baritone sax), Osborne (alto sax) and Miller (bass) featured.			
Repeated motif-1	1:00	**G Mixolydian**	2/4 march 132
Group Improvisation -			
saxophones + rhythm	0:30	free	free
Duo improvisation -			
alto and baritone saxophone + rhythm + brass	1:00	**F Mixolydian**	4/4 264
Individual improvisation - bass solo	1:00	free	free
Repeated *Motif-1*	1:00	**G Mixolydian**	2/4 march 132
4 Westbrook (piano) and Surman (baritone sax) featured.			
Motif-2, solo piano	1:30	Ab major	4/4 60 rubato
Individual improvisation - solo piano	1:20	free	free
Motif-2, baritone saxophone + rhythm	0:40	Ab major	4/4 60
Individual improvisation -			
baritone saxophone + rhythm + brass	0:30	Ab major	4/4 60
Motif-2 brass + baritone continues solo	1:00	Ab major	4/4 60
Motif-2 brass + baritone + alto, trumpet, trombone interjections			
	2:00	Ab major	accelerando
Motif-2, whole band	1:00	Ab major	4/4 60

[43] Westbrook said: 'I first became interested in jazz at school in the late '40's - began collecting '78' records - Lois Armstrong, Jelly Roll Morton, boogie woogie, Fats Waller, etc.' (McKay 2005: 20). He specifically cited the recordings: 'Honky Tonk Train Blues' by Meade Lux Lewis, 'West End Blues' by Louis Armstrong, 'Black and Tan Fantasy' by Duke Ellington, and the 'boogie-woogie' piano playing of Jimmy Yancy (Harle 1992: 6). He also mentioned Armstrong and Yancy to Heining (Heining 2011c).

[44] The title I take to be referring to the playing of the blues 'feel' without using chords I,IV,V or the twelve bar chord progression. He uses instead minor modes instead of minor pentatonic, and blues scales (a minor pentatonic scale with added ♯4). This recording has been acknowledged as the milestone marking the beginning of 1960's modal jazz (Carr et al 1995: 161; Cook & Morton 2008: 343; Harrison et al 1975: 81).

[45] The track titles are given in Appendix One.

5 Westbrook (piano), Griffiths (trombone), Jackson (drums) and Holdsworth (trumpet) featured.			
Group improvisation -	0:40	free	free
- baritone, then alto, then trombone, then trumpet added.			
Individual improvisation - solo piano	0:20	free	free
Motif-3	0:50	**Cm pentatonic**	4/4 rock/soul 120
Individual improvisation -			
trombone + rhythm	0:30		
trombone + rhythm + *Motif-4*	0:20		
Motif-4	0:30		
Drum break - then piano added	0:10	**Cm pentatonic**	2/2 latin 280
Motif-5 then *Motif-6* added	0:30	**Cm pentatonic**	2/2 latin 280
Individual improvisation - trumpet	0:30		
Motif-7 + trumpet continues solo	0:30		
decelerates with group improvisation interjection	0:20	free	free
6 Osborne (alto sax) featured.			
Theme 3 - flute lead	1:30	**E Aeolian**	4/4 66
Theme 4 - alto lead	0:30		
Individual improvisation - alto + rhythm	1:10		
alto continues solo	2:00		4/4 152
Theme 4 - alto lead	1:45		4/4 60
7 Griffiths (trombone) featured.			
Motif-8 - bass ostinato then **Theme 5**	1:30	**C Aeolian**	4/4 48
Individual solo over brass accom. -			
trombone	2:45	**C Aeolian**	4/4 48
8 Surman (baritone) featured.			
Theme 5 - piano	0:30	**ii V sequence** [46]	2/2 56 straight
Theme 6 - baritone	0:30		
Individual improvisation -			
baritone + rhythm	0:40		2/2 66
baritone + rhythm + brass	0:30		2/2 66 swing
baritone + rhythm	0:30		4/4 138 swing
Theme 7 - brass	1:00		4/4 56
unaccom. baritone solo	0:20	free	free
baritone + ensemble	1:00	Ab Mixolydian	4/4 300+
Group improvisation	0:45	free	free
unaccom. baritone solo	0:30	free	free
Theme 6 - baritone	1:00	**ii V sequence**	4/4 56

In *Metropolis* (but not the other three) riffs are overlaid to give polytonality. It occurs in 'I' (at 8 minutes) where a new brass riff on F♯ Mixolydian (F♯7) is played over the C7 of the vamp. Here Westbrook was probably making reference to tri-tone substitutions of be-bop musicians where a functional V7 chord is replaced by a V7 a tri-tone away: for example Dm7-G7-CMaj7 becomes Dm7-C♯7-CMaj7 (giving a chromatic bass-line). A second example of polytonality occurs in the closing two minutes of 'IV' where three chromatically devised melodic shapes, (1) C Db B Bb A, (2) Bb B A Ab G, (3) A Bb G Gb F, are played over the Dbm7 vamp. A third is the ostinato bass-line in 'VI' being based on a C7 chord with the guitar 'ghosting' C♯m7/E and F♯7 alternately; brass riffs that follow are based on C♯m7. There is a

[46] The chord sequence is similar to those given in Table Five above. It is derived from the cycle of fifths and shaped to form some diatonic ii-V and ii-V-I progressions:
Fm Bb7 Ebm7 Ebm7, Abm Db7 Gb Gb, F♯ B7 E E, Fm7 Bb C♯m F♯7

heard resemblance in pieces ‘I’ and ‘IV’ both using a tritone, reinforced by their sharing the same tempo and feel (but different time signatures). The richest area, where the effect overwhelms the original tonality, is throughout the duration of the latter half of ‘VIII’. Overlaid horn riffs of various shapes gives rise to such a dense polytonality that I was unable to discern the separate constituent lines in order to extract them. An excerpt can be heard: Appendix Eight, Track 701. The effect he later created again in ‘Construction’ on *Citadel Room 315* (1973).

3.3 Time: Time signature, Tempo, Rhythm

Westbrook took jazz musicians’ ‘double-timing’ and explored it as a simple structural device in *Celebration*, but in a non-contrived sounding way. In jazz standards common tempos are ‘ballad’ at less than 100, ‘medium’ at around 120-140, and ‘up’ is over 180. The free-time sections reference British Improvised Music, but also invoke Charles Mingus’ 1950s montage pieces. Although discernible in context in Table Seven, double-timing is more clearly shown in isolation in Table Eight with rhythm and feel changes.

Table Eight: *Celebration*: Time Signature, Rhythmic Feel, and Tempo

1	*1:30*		*free*			
	1:00	3/4 straight		63		
2	3:00	2/2 4/4 swing			144	
	0:15		*free*			
	2:20	4/4 swing				264
3	1:00	2/4 march			132	
	0:30		*free*			
	1:00	4/4 swing				264
	1:00		*free*			
	1:00	2/4 march			132	
4	1:30	4/4 rubato		60		
	1:20		*free*			
	2:10	4/4 straight		60		
	2:00	4/4 swing			accelerandi	
	1:00	4/4		60		
5	*1:00*		*free*			
	0:50	4/4 rock gospel			120	
	1:40	2/2 latin				280
	0:20		*free*			
6	1:30	4/4 straight		66		
	2:00	4/4 swing			152	
	1:45	4/4 straight		60		
7	4:15	4/4 dirge		48		
8	1:00	2/2 straight		56		
	1:10	2/2		66		

0:30	2/2 swing		66		
0:30	4/4 swing			138	
1:00	4/4		56		
0:20		*free*			
1:00	4/4				300+
1:15		*free*			
1:00	4/4		56		

The tempo of 300+ is not 'double time'; probably Westbrook's instruction was to play 'as fast as possible' for the musical tension arising from challenging musicians to cope technically and creatively.[47] 'Echoes and Heroics' employs accelerandi repeatedly, as Charles Mingus used it on his *Black Saint and the Sinner Lady* recording. My association is supported by its being rare in jazz. I was only able to locate two examples, both post-dated: 'Sue's Changes' from *Changes* (Mingus 1975b), and 'Dreaming Man With Blue Suede Shoes' (Towns 1999) by the English big-band-plus-orchestra of Colin Towns.

Much of the character of *Metropolis* comes from heavy rock ostinato bass lines. These function as riffs in the same way as jazz horn riffs on the other three recordings. Rock suggests 4/4 or 2/2 time but Westbrook uses unusual time signatures like 7/4 and others in multiples of 3, as well as free-time. Given Westbrook's intentional use of found material it is striking that he did not use the 3/4 swing-quaver 'jazz-waltz' popular in 1950s American jazz. Only the medium tempo 'Waltz for Joanna' (*Marching Song*) and the ballad 'Pastorale' (*Celebration*) are in 3/4. It is possible that his noting the relatively new use of 3/4 resulted in his own development of the 6/4 and 9/4 rock pieces on *Metropolis*. (Westbrook's interest in '3' will occur again in later works symbolically, specifically *Copan Backing Track* (1971) and *The Cortege* (1982); his setting of William Blake's words in 'Let the Slave' (*Bright as Fire* (1980)) used a 3 bar chord sequence .) In some places in *Metropolis* the melodic horn riffs are overlaid and in 'II' and in 'IV' this creates polyrhythms. The drums also

[47] Stan Willis said (personal email 15th March 2012) that Westbrook used extremely fast tempos in his sextet around 1967. In Willis' opinion, all of the musicians bar one could not cope with the speed. My view from personal experience is that Westbrook was also presenting his instrumentalists with a musical workshop problem and watching with interest to see if coping strategies led to new developments in the music, or the musician. He once rejected the request of a trumpet player to slow the tempo, I concluded he preferred the tension created over precision and accuracy.

create a 4/4 feel in the 6/4 time by emphasizing dotted crochets. From a time perspective *Metropolis* is a rock record as swing-quaver jazz feel is completely absent. A profile of time signatures appears in Table Nine, with my track name corrections based on time/rhythm changes rather than melodic changes.

Table Nine: *Metropolis* and Time

track index	corrected	time
I	I	Free-Time collective improvisation
I and II	II	Ostinato Bass Line in 9/4. Brass Riff in 8/4 added.
III and IV	III	Free-Time collective improvisation
IV	IV	Ostinato Bass Line 6/4. Drums create 4/4 using dotted crochets. Brass Riff of 7+7+10.
IV	IV	Straight 4/4
V	IV	Slow 2/2
VI	V	Free-Time collective improvisation
VI	VI	Ostinato Bass Line in 6/4
VII	VII	Slow 4/4
VII and VIII	VIII	Free-Time Collective Improvisation
IX	IX	Ballad 7/4

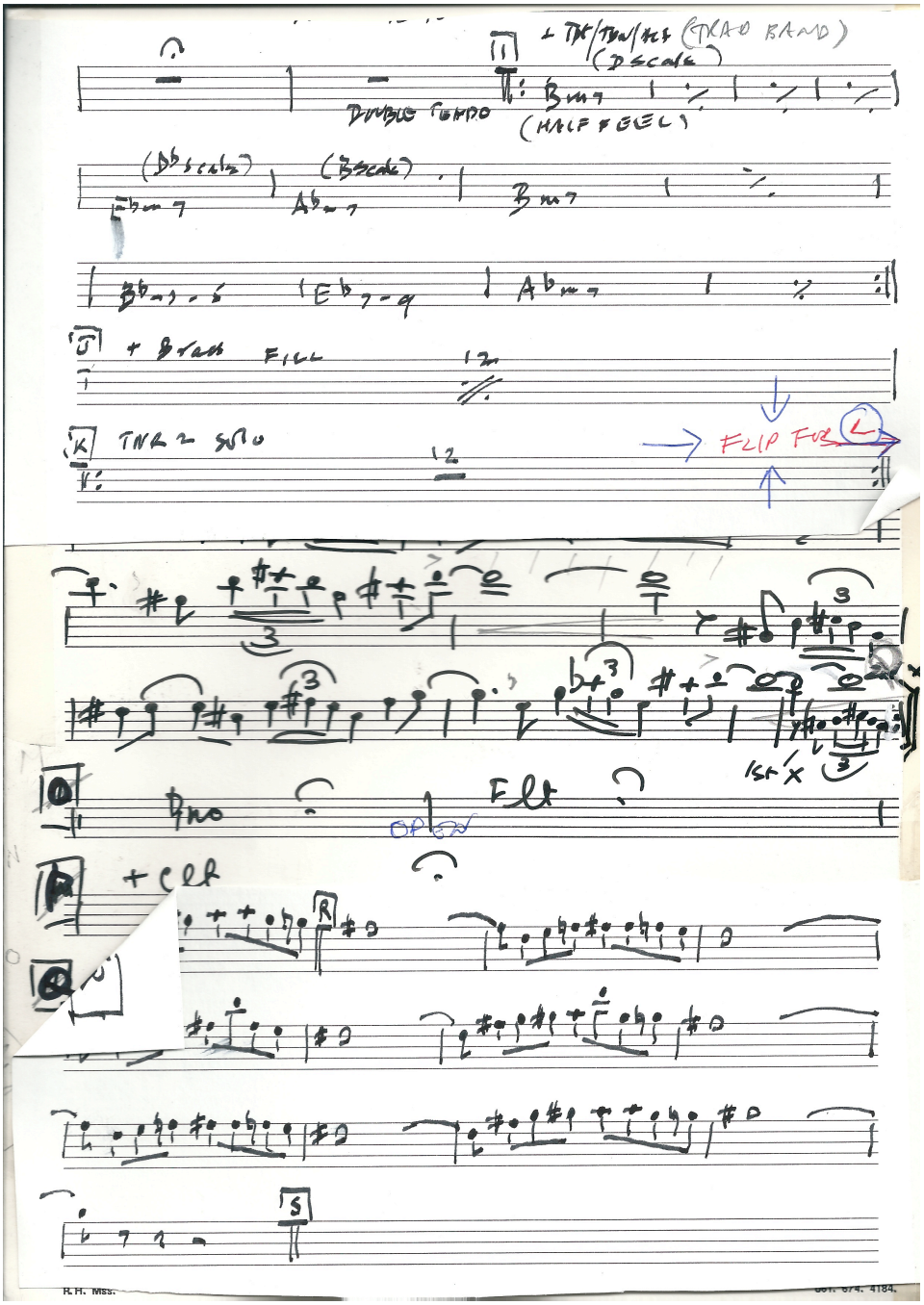
From all of the above tables the style range Westbrook used is evident: 4/4 swing-quaver jazz and gospel, straight-quaver rock in 2, 4, 6, 9 and 7, 2/2 slow ballad and latin, 2/4 marches, 3/4 waltzes, and also ‘free time’ in free-improvisation sections.

4 A Preliminary Study of Westbrook’s Ensembles

From the tables above it can be seen Westbrook featured improvisation in four ways: solo unaccompanied, soloist in a prescribed musical context, duet or larger collective unaccompanied, duet or larger collective in a prescribed musical context. His respectful use of named improvising soloists of known character as found-objects, amounted to the delegation of responsibility for the quality and relevance of musical episodes. He maintained control by using named improvisers as material, yet improvisations resulted in new versions with each performance. Similarly, as an improviser, Westbrook did not re-create versions of a jazz work; rather, each was a new response to the time and place of performance. Written material thus amounts to historical records, not definitive musical documentation for wholesale re-use. This

explains the absence of scores for these works, but the presence instead of a multitude of instrumental parts.[48] Many display hand-written changes, crossings out, altered section lettering, bypass arrows, cutting-and-pasting over, adhesive-taped inserts; frequently they bear peoples names rather than roles like ‘First Trumpet’ and ‘Second Trombone’:

Figure One: One Page of a Handwritten Part for Tenor Saxophone Showing Multiple Taped Inserts and Other Revisions



[48] The basement of Westbrook’s London apartment he said was ‘stacked full’ of band parts (Appendix Four).

I asked Westbrook if the unusual line-up on the *Celebration* recording of alto and baritone saxophones (no tenor), French horn and tuba, was influenced by Gil Evans arrangements for Miles Davis *Birth of the Cool* (1948-50) recording.[49] He replied he had not heard Gil Evans at that time. The line-up was a default ensemble from a larger group, the 'committed' who continued to make rehearsals.[50] The French horn player was a friend of someone already in the band; because he was keen to become involved Westbrook wrote him parts. This is consistent with Westbrook's empirical rather than conceptual approach, his making the best possible use of happenstance. The coming together of his ensembles had no deeper meaning or significance than contingency and opportunism, but once formed they very specifically shaped the artworks through his writing for their musical characters. The jazz establishment has described Westbrook as a big-band leader. But in a traditional big-band the roles are defined by the method of arranging and scoring, thus roles are equivalent to band-parts, and can be performed by any anonymous musician of equivalent technical skill.[51] Westbrook gathered his large ensembles as individual 'found objects', his soloists were 'ready-made', firmly established musical personalities that appealed to him as expressionist artists in their own right. The reason musicians joined his band was not to realize some autonomous composer's autonomous art work, but to be deeply understood and woven into a context that would feature them to more meaningful effect than anywhere else. This approach of allowing the musicians to shape the music, rather than require them to anonymously carry out a professionally defined duty, is unusual in large jazz ensembles but not completely original as in the 1940s Count Basie said:

---

[49] Appendix Five, CD1. My question was prompted by the appearance of 'Moon Dreams' from *Birth of the Cool* (Davis 1998) as one of four recordings he expressed a liking for in a magazine article (Glasser 2002: 34).

[50] He said the same thing in a BBC radio interview (Shipton 2008).

[51] In a traditional big-band professional musicians know that only certain roles require improvisation skills: first but not second alto saxophone, second but not first trumpet. This was not the case in Westbrook ensembles.

> ... the band is always changing [...] I'm listening for different little things, even when it's the same lineup. And naturally when I put somebody new in there, he's going to bring something different, and I'm always excited to find out what he's going to have to put in there. Truthfully, every time one of those cats walks out to the solo microphone, it's a big thrill for me to hear how he's going to come on this time. (Basie 1986: 311).

Because selecting musicians by character is the way of leaders of small jazz groups, this and Westbrook's saying in the 1960s he led a sextet and not a big-band prompted further investigation.

5 Westbrook's Ensembles as Social Structures

Although *Marching Song* is conventionally assessed as a big-band recording, most of the time was given to small group collective improvisation. The skillful ebb and flow of the music disguises the shifting scale of the musical forces; it was only through tabulation that it emerged that the full personnel of 26 was never featured. Because the recording took place over three sessions some of those listed were 'deps';[52] the size of the ensemble on each date was between 15 and 20 which closely equates to a conventional big-band. But this is misleading as there are three classes of musician employed. Firstly there were 11 functional musicians, instrumentalists required to play the scored parts competently. Any capable player could do the job of, say, 'lead trumpet', despite some names present being well-known to British jazz enthusiasts from other contexts.[53] No functional musician solos except one.[54] The tabulated profile of featured soloists, supported by archived material, showed the identities of two concurrent small ensembles. 'The Sextet' was a modern jazz ensemble, giving a second class of musicians; 'The Other Band' of (seven) musicians conversant with 1960s British

---

[52] A 'dep' is a common jazz term for a musician that 'deputizes' for another when availability is an issue.

[53] Such as Henry Lowther, Kenny Wheeler, Mike Gibbs, Brian Smith. It is probable the marketing department of Decca capitalized on the large numbers of musicians involved, and on some of them being well known, when they printed the listing on the sleeve. An alternative explanation could have been Westbrook's wanting everyone to receive equal credit for playing their part; this would have been in the spirit of 1960s socialism and community illustrated by his saying: 'It's not stars and groundlings. We're all in it together.' (Heining 2006: 42).

[54] Westbrook used the extraordinary extended instrumental techniques of George Smith on tuba as a feature on 'Conflict'. This was probably opportunism in featuring what he discovered Smith could do.

Improvised Music gave a third class. One structural principle of *Marching Song* was that completely improvised sections alternated with scored movements ('songs'). Another was that group members were paired as soloists (an additional bassist and drummer were co-opted because 'The Sextet' and 'The Other Band' had the same rhythm section). Table Ten shows these two principles giving a structure curiously not evident on audition.

Table Ten: *Marching Song*: 'The Sextet' and 'The Other Band'

Track[55]	Style	'The Sextet'	'The Other Band'	
		Diminished arpeggio pattern		
1.	Song / Jazz with studio effects			
		Alto Sax	Trumpet	plus ensemble
2.	Improvised	Piano (three consecutive major triads - whole tone scale)		
	Collective Improvisation			
		Flute duet with	Flute	unaccompanied
		Bass duet with	Bass (Philips)	unaccompanied
		Baritone duet with Alto		
3.	Song / Jazz Waltz	Soprano		
4.	Fully Scored			
5.	Improvised		Trombone	free time with rhythm
6.	Song / Jazz	Drums duet with	Drums (Marshall)	
	Collective Improvisation (Coltrane style [56])			
		Tenor		free time
		Tenor duet with	Tenor	free time
			Tenor	free time
7.	Song	Bass duet with	Bass	plus drums
	Improvised	Trombone		unaccompanied
8.	Song	Trombone		
		Bass duet with	Bass	
		Trombone		
9.	Improvised		Trumpet	
		Piano duet with	Trumpet	
10	Song (Modal)	Trio: Clarinet, Flute with	Flute	
11	Song (Modal)	Baritone duet with	Tenor	
		Trombone		
12.	Collective Improvisation with Studio Effects			
13.	Song	Alto		
14.	Collective Improvisation (Coltrane Style [57])			
	Improvised		Tuba	plus rhythm
15.	Fully scored			
16	Improvised	Soprano.		
	Song	Soprano duet with Alto		
		Alto		plus rhythm
		Piano		
17.	Collective Improvisation over hymn style composition			

[55] The track titles are omitted for clarity but given in Appendix One.

[56] In the style, for example, of American John Coltrane's extreme freely improvised onslaught on 'Offering' from *Expression* (Coltrane 1967) (or any of his recordings with the second tenor saxophone of Pharoah Sanders).

[57] Reminiscent of Coltrane's *Ascension* (Coltrane 1965b) by Coltrane's quartet augmented to a 15 piece including double drums and bass.

Westbrook had the forces to create a conventional big-band sound, as on *Release*, but he did not score it so harmonically. The combined forces provided textural density and simple lines were reinforced making them more clearly defined; also, a magnitude of scale with the expanse of collective improvisation was like very large blocks of the same colour in abstract paintings. The use of a double band, each with its own identity, is evident on other recordings as shown in Table Eleven. Their combined forces are probably what Westbrook meant by 'The Concert Band' (the name is neither understood or used consistently in the literature; in being confusing rather than useful I do not mention it again).

Table Eleven: The Personnel of *Celebration* and *Release* and *Marching Song*

The Sextet	The Other Band	Functional	*Celebration*	*Release*	*Marching Song*
Mike Osborne			x	x	x
John Surman			x	x	x
Malcolm Griffiths			x	x	x
	Dave Holdsworth		x	x	x
	Bernie Living		x	x	x
	George Khan			x	x
	Paul Rutherford			x	x
		Dave Chambers	x		
		Dave Perrottet	x		
		Tom Bennellick	x		x
		George Smith	x		x
		Others			x

Westbrook, Harry Miller, Alan Jackson were the rhythm section for both 'The Sextet' and 'The Other Band' and are therefore omitted from the table.

Why Westbrook intentionally crossed the boundaries of musical communities (that operated mutually exclusively) in order to create his own social structure is addressed later in this study.

6 Case Study One: Westbrook's 2010 Arrangement of 'Johnny Come Lately'

In 2010 I experienced first-hand the process by which I believe montage compositions were constructed; the following then is insightful into how such compositions were arrived at.

The trombone, trumpet, tenor, and alto saxophone, from Westbrook's *The Village Band* became the principal soloists in his new big-band. The first three also became section leaders with un-defined duties to inform their respective sections as to how to interpret the notation. In each section there was one exponent trained in classical music. Over six consecutive rehearsals Westbrook presented a number of written fragments. Initially this was the melody written in unison, a complex rhythmic passage, some riffs, and a chord sequence. The first step was practicing sections independently. The chord sequence was then looped and (apprehensive) musicians were invited to 'jump-in' and improvise. Over subsequent weeks, by trial-and-audition, he established an order; new material was introduced and some altered or removed. Parts were initially constructed from taped fragments with only some, notably that of non-improvisers, being re-written completely. Later a final section was added of unison 3/4 melodic phrasing over a 4/4 rhythm; it concluded unexpectedly, unusually, with a short drum solo. Regarding soloists, Westbrook abandoned having a series of short solos. He settled on an extended improvisational feature for tenor saxophone at a very fast tempo, then an unaccompanied double-bass solo in free-time, then (added some months later) another tenor saxophone solo by a different musician at a slow tempo with only the rhythm section. For the first tenor soloist Westbrook cued a variety of riffs, each selected at the time of performance according to his aesthetic judgement. These sonically overloaded (rather than supported) the improviser and forced him to re-think his development in order to survive the onslaught. When each riff stopped the improviser and rhythm section were left to 're-group' and establish a new line of development. For the second and third solos Westbrook cued not an exact point, but indicated where the players could start to work together, so there was a

developmental section shifting the balance from one soloist to the next. Thus Westbrook composed and performed by interacting with the musicians in real-time. He kept control of the long-range order and co-determined the shape of the solos based on both aesthetic and time considerations: usually jazz solos are a pre-determined number of 'choruses'.

7 Summary: Westbrook's Approach Using John Zorn's 'Game Piece' Compositions as a Model

Westbrook never willingly discussed his approach but American avant-garde jazz composer John Zorn has. Given there are many significant similarities with Zorn's 1980s 'Game Pieces', I use these as a model for understanding Westbrook's way of working on the works covered in this chapter. Zorn said:

> I think in changing blocks of sound [...] one possible block is a genre of music, pop music, jazz music, classical music, blues music, hard-core music. They are all blocks that can be ordered and reordered in the way the twelve pitches in the chromatic scale can be ordered and reordered and *Cobra* is a really great example because [...] it is very clear when you hear the blocks moving. (Bailey 1992) [58]

The notion of not being stylistically consistent was important for Westbrook and enabled him to broaden the terms-of-reference for English jazz by using rock and free-improvisation. Westbrook's structures are more complex than Zorn's as the blocks occur within strands of development that are overlaid, this masks the changes being detectable as aural 'clockwork' as in Zorn's *Cobra*. Westbrook's own cursory description, reminiscent of the 1940's big-band style of Count Basie (given above), certainly should not be taken at face value as it underplays his own role as choreographer-performer; Westbrook said:

> I think it is very much music of its time, I think the way in which I wrote at that time [...]. was also something related to the period and the particular musicians [...] I would say relied to a much greater extent on improvisation, on the use of simple motifs, which were then developed by the players who all knew each other well and I knew extremely well ... (Shipton 1999)

Basie wrote simple riff-based tunes as vehicles and cued his big-band to play riffs behind a featured soloist to both support and build intensity. Westbrook has used this device as well but Zorn gives a deeper insight into the creative role of the leader and provides the model:

---

[58] Transcribed from Derek Bailey's film *On the Edge* (1992).

> ... I started writing for the people around me, my friends, whatever instruments they happened to play [...] I played on the streets and I'd meet people that way [...] and slowly the pool of people that I could work with grew [...] to write every note down for an improviser is really a mistake, I learned that very early on because people would give me things to play and I would think 'why am I sitting here playing this when I can improvise better than this!'. I was surrounded by these incredible improvisers and I developed a very idiosyncratic language [...] we then had common ground. The 'game pieces' were kind of pieces that would inspire these improvisers, that would get them excited, they could play whatever language they had, but it was put into a certain kind of structural context. It was one that was fun to play, it was one where everybody had a kind of equal say in controlling where the piece went, yet at the same time it created a sound world that *I* had envisioned [...] you could be playing alone or with ten other people. It almost made the game pieces more improvisationally unpredictable than an actual improvisation. (Beresford 2001) [59]

The community of improvisers interacted within the composers constraints, the composer reacted in real-time giving cues exercising aesthetic judgement. Zorn said:

> ... everybody grew through playing with each other and through listening to different things, and created a very particular way of approaching their instruments. What I was really fascinated with was finding a way to harness these peoples talents in a compositional framework without actually hindering what they did best: which was improvising. Finding a way to have them work in a group that created a kind of a shape, a kind of a sound, that could be identified with what *I* was interested in (which was changing blocks of sound) but which at the same time didn't limit their imagination, which never told them what to do [...] I don't talk about any sounds that anybody is making, I talk about the improvisers themselves [...] For me it's more about the live situation because you can see the physicality of the people going through the process of dealing with the set rules, every society has rules which people deal with in different ways, what I have basically created is a small society, and everybody finds their own position in that society [...] If you are in the audience and you are looking at this, the people on the stage are exposing themselves more nakedly than they ever have before, more nakedly than when they are just playing music. (Bailey 1992)

The important extra-musical notion of Westbrook's ensembles as musician communities being microcosmic societies is explored in further detail in Chapters Three and Four.

By way of a conclusion, Zorn's words serve as a fitting interpretation of the descriptive work of this chapter being of artworks as montage structures created by a socialized means of production. But this chapter has only been about Westbrook's critically acclaimed 'Deram recordings'. In order to generalize about the nature of Westbrook's music at this time, these need to be set in the context of all of his work in this period of 1958 - 1973.

---

[59] Transcribed excerpt from Steve Beresford's BBC radio documentary.

2 A Dramatic Perspective: The Other Works

> Mike, we have come to the end of the sixties now [with *Metropolis*], we're going to move to another BGO reissue *Citadel Room 315*. And we should explain I think that in trying to select from your music we have been guided by two things really, first of all availability, but secondly the fact that we have just tried to pick things that mark stages in what is a hugely documented career [...] there are lots of things that have gone on between *Metropolis* and this that we are not going to have time to dip into today. (Shipton 2008: 7:05)

The above is an example of the near standard line of critics leaping from one large ensemble recorded work to the next - 1971 to 1974 - and creating a line of activity that Westbrook has, in effect, contested. Westbrook said of *Citadel Room 315* (1973), that featured saxophonist John Surman:

> I had a period of hardly any work. I had a year on which to work on this piece [...] In many ways it's an exceptional record, which is due to John. He was on the top of his game. But the big band was not characteristic of what my life was like at the time; it was my work with the brass-band project. (Nicholson 2005b: 1)

He said: 'With *Metropolis* that phase of big band writing just stopped. I was no longer involved in running a big band at all [...] I had stopped working with John Surman years before.' (Shipton 2008: 7:45). This chapter examines all his work between *Metropolis* (written 1968, recorded 1971) and *Citadel Room 315* (written 1973, recorded 1974) in detail.

In this period most Westbrook live activities, and some recordings, were largely passed over by the jazz establishment because of their not being the 'big band' formats that his name had become synonymous with. Other activities went unnoticed because *The Brass Band* (the subject of a later chapter), and others, did not do concerts in jazz venues; they were busy in universities, village halls, shopping centres, care homes, and other what he called 'marvelous situations' (Heining 2006: 41). Westbrook was gaining skills through experiential learning in collaborations, and he made an artistic credo of art-works being artistic responses to the ways-of-the-world, including the economic reality of needing to earn a living. His jazz approach was empirical, reactive, cumulative, and omni-directional, essentially an extension of his 'Deram recordings' as I have described and interpreted them. Westbrook's montage process of broadening the terms-of-reference for contemporary culturally relevant English jazz became

problematic though regarding critical reception of any works that were noticed. His cutting across and moving outside of conventional jazz style boundaries made for polystylistic music contentious as jazz at all: in particular his use of multi-media and theatre. But all of the above were important aspects of a jazz conception that make the work below central: not peripheral.

1 The Economic Basis for a Change of Musical Direction

Metropolis enabled Westbrook to become a professional musician as he obtained a £500 Arts Council Bursary to write it in 1969 (Carr 2008: 32-33; Westbrook 1999a).[60] The Arts Council recognized jazz in 1967,[61] but the money available subsequently declined year-by-year (Wood et al 1985: 38-39).[62] Westbrook said he did not want to take this route anyway: 'I don't take kindly to subsidy. Sponsorship is fine but it doesn't create an audience' (Oakes 1984: 25). After the *Metropolis* recording in 1971 he said his association with English jazz musicians finished as the community dissipated having 'run its course:people moved into other things'.[63]

A major factor for the decline was the collapse of the recording industry's interest adding to the difficulty of finding live performance opportunities. Westbrook fought to get out of his Decca/Deram recording contract and signed *Metropolis* to RCA/Neon, who looked 'more favourably at new jazz' (Wickes 1999: 113). Heining described Deram in 1967 as Decca's 'pop-rock progressive label' (2011c), but by 1971 Westbrook said it appeared old fashioned. On reflection he felt the move a big mistake as Decca paid the musicians for recording releases whereas RCA did not.[64] Really though he had little choice as his peer composer Michael Garrick said: 'Argo's parent company Decca was declining and brought

---

[60] 'Write' means 're-compose' this work conceived in 1968 for a large ensemble; Appendix One has more details on the chronology of its development.

[61] Westbrook's grant was the second for jazz, the first of £400 went to Graham Collier (Wood et al 1985: 38).

[62] *Substantial* jazz funding began with the Arts Council funded Jazz Centre Society in 1978 (Muir 1985: 41).

[63] Appendix Three: CD2.

[64] Appendix Three: CD2.

small projects like ours to an end' (Garrick 2010: 88). Westbrook's bassist, South African born Harry Miller, has explained why he formed his Ogun record company in 1973:

> Sheer frustration at not being able to get recorded anywhere [...] Even the big names like John Surman; Island records didn't release a tape of his, they wanted the same formula all the time [...] *Morning Glor*y - a very rock-ish type of jazz [...] Surman's not into that, he's into every album is a different type of thing [...] I recorded for Decca with Westbrook but you can't get any of them any more. (Ansell 1978: 362).

Surman persevered with newly established modern jazz but his 1969 diary revealed in retrospect that he was playing more in Germany for NDR radio, which through sponsorship created a sort of 'EU jazz' style. Surman said he had an octet he was proud of but was frustrated by its only performing occasional lunchtimes at the London School of Economics (Heining 1997; Surman 2011). By contrast, Westbrook responded to the changing climate with his *Love Songs* pop recording (on Deram) and his *Solid Gold Cadillac* rock band recordings (on RCA). He said he had a good business opportunity as RCA were disposed towards large budget pop/rock bands. They funded expensive studio time and engineers for experiments by trial-and-audition, something he was disposed to anyway. Westbrook's pop/ rock recordings were not forced on him solely by the need for economic survival through commercial success, neither were they isolated events; archived materials show they point to a body of work performed live for large (economically viable) audiences, the recording of which was largely inappropriate.

2 Pop Music Recordings

Westbrook has confirmed a change of musical direction for reasons of financial survival, but it was a development in-line with his 'whole philosophy' of playing for an audience (Wickes 1999: 280).[65] This work constituted the main thrust of his continuing artistic evolution, rather than being a detour away from large ensemble jazz as his 'normal' business. Westbrook had been analyzing the harmonic structure of 1930s/1940s popular music with *Release*, and in the

[65] And Appendix Three: CD2.

same way he began studying the weekly *Melody Maker* newspaper considering in depth what made 'good' pop music. He has cited The Beatles *Sergeant Pepper,* Marc Bolan with *T-Rex*, and David Bowie, in his reflections on 'What is showbiz?' and 'What is art?' (Carr 2008: 40). He was re-aligning to the demands of the market-place, presumably because jazz did not become the pop music of the 1960s.[66]

Ten of his musicians plus rock guitarist Chris Spedding recorded the pop-jazz *Love Songs* (1970) on Deram, with tracks 'Original Peter'/'Magic Garden' released as a '45 single'. *Original Peter* was also the name of an acrobat and of the BBC's first televised live 'happening'. It was this live broadcast by Westbrook's *Cosmic Circus* collaboration with John Fox (returned to below), rather than the recording by the Westbrook band, that was the more significant event of the two; it formed part of a series of multi-media activities to which the recording was effectively a soundtrack. Westbrook was dissatisfied with *Love Songs* due to his inexperience with recording technology (Carr 2008: 39); it failed to transmit the excitement of the live show through hi-fi speakers. He was pleased with its follow-up project *Horizon*, but during my archiving work no further references or recordings were found.[67]

As a 'Deram recording' *Love Songs* belongs alongside those in Chapter One in extending the terms-of-reference for jazz. Although a pop recording by jazz musicians there is nothing ironic or patronizing about it. Jazz-wise it represents a continuation of *Release* in borrowing authentic structures and content from popular song. Overall the work lacks the careful episodic overlaid development of the earlier recordings as it proceeds in more obvious blocks. First auditions suggest it uses pop vocabulary of medium-tempo open-ended vamps with simple nursery-rhyme and (now characteristic) riff-like melodies. But time-analysis tabulations revealed a more varied jazz content. There are a number of tempo changes,

---

[66] Jazz artists had been successful with 'singles', Westbrook has mentioned in particular Winifred Atwell's 78 rpm 'Black and White Rag', the first 'number one' in Britain by a black artist (Eichler 1997).

[67] It is possible some material may have been captured on a 1972 recording of BBC's 'Jazz in Britain' that is described broadly as containing *Love Songs* material: Appendix Two: Recordings.

medium tempo to fast 'freak-out' sections and back. 'Love Song Number 5' integrates a swing 12/8 rhythm and New Orleans dirge feel discernible only on attentive listening. 'Love Song No 1' is really a rock-pop development of jazz Muzak, saxophone playing over a light latin rhythm, but with more energy. In the 1960s British saxophonist Duncan Lamont had taken American saxophonist Stan Getz's excursions into Brazilian music and created a formula for supermarkets and hotel lobbies (Lamont 2003: 21).[68] Although *Love Songs* is lighter in mood and less precisely arranged as jazz inflected sophisticated pop, like 'Eight Miles High' (1965) by The Byrds or *Search for the Lost Chord* (1968) by The Moody Blues, the 'dreamy' floating quality of 'Autumn King' and 'Love Song No3' is in the same spirit. This is also characteristic of his singer Norma Winstone's own modern jazz recording *Edge of Time* (1971). Regarding vocals, lyrics do not feature as much as first impressions suggest. Much is instrumental with Winstone using her trademark technique of vocalizing wordlessly, as in 'Love Song No4'. This is familiar as jazz 'scat' style, but more like *The Swingle Singers* wordless a-cappella jazzy pop records of the 1960s. There are references in the lyrics to 'new plants' and 'magic gardens', and the reference to 'love' is not to romance but to the 1967 'Summer of Love'. The titles 'Love Song I' through to 'Love Song IV' (and 'Original Peter') are as literally descriptive as 'Part I' to 'Part IX' of *Metropolis*. There is much repetition using riffs and vamps, probably a hypnotic device in keeping with it being a time-bound functional dance record for the once socially significant psychedelic hippie culture; 'groovy' in pop parallels 'the groove' in riff based soul-jazz. 'Original Peter' consists of two eight bar 'tunes' repeated for an absurdly excessive eight minutes.[69] In this context the free-jazz tenor saxophone solo using extended techniques, in place of the more common 'wild' rock guitar solo, is refreshingly humorous rather than challenging in being atonal. This piece would have worked

---

[68] Lamont recorded for the budget price, stylistically middle of the road, *Music For Pleasure* (MFP) label. Interestingly he also wrote *The Young Person's Guide to the Jazz Orchestra* in 1983, this would be Westbrook's own subtitle for his *After Smith's Hotel* radio broadcast, also in 1983.

[69] At 4:40 on the single version a voice can be heard shouting 'Alright, I think I know it now'.

as the short theme tune to a 1960s English 'B' film or a television program. As it is, its repetition and extended length as functional dance music for a televised 'happening' means the audio recording is incomplete as a performance.

Westbrook excludes *Love Songs* from his listings of his works, but this should not be seen as repudiation. One reason is its failure to utilize studio technology and production skills to make up for the visual component. Secondly, I believe Westbrook would not have included *any* of his pre-1973 'Deram' recordings had the persisting critical acclaim of those mentioned in Chapter One not forced him to acknowledge them. Thirdly is a probable complication in the lyrics of *Love Songs* being by Caroline Menis; Menis was a member of *Welfare State* theatre and Westbrook's first wife.

Tyger (1971) and the *Solid Gold Cadillac* band recordings (1972-1974) are also pop style records, but including them here because they are other commercially available recordings takes them out of context. It would obscure their being part of a strand of activity pointed to by *Original Peter* which is Westbrook's involvement with theatre and multi-media.

3 Westbrook Theatre Collaboration (I): John Fox, *Welfare State*, and *Cosmic Circus*

It is an important point of orientation that with all the projects mentioned in this section the music was never merely a backing accompaniment but was integrated, as with stage-show musicals and opera.

3.1 *Celebration* (1966): a 'Happening'

A 1966 version of *Celebration* was performed at an outdoor event at Dartington Hall, Totnes, Devon. It involved audience participation (Shera 1966; Wickes 1999: 52), fifty dancers, acrobats, lasted two hours, and consisted of fifteen pieces (Westbrook 1967). Depending on audience response the pieces could be extended through improvisation, and on this occasion a

calypso tune went on for three quarters of an hour (Shera 1966b).[70] *Celebration* therefore originally named a performance art 'happening' before being recorded on Deram in truncated form.[71] A tape recording of this 1966 event is now archived.[72]

3.2 *Earthrise* (1969) and the *Cosmic Circus* Collaboration

Westbrook's next theatrical event was *Earthrise* (1969).[73] Initially written as a stage show commissioned by The Mermaid Theatre (where the large ensemble version of *Metropolis* was premiered earlier the same year), it was subsequently revised multiple times in collaboration with John Fox for his *Welfare State* theatre group; it became a portable 'happening' event for touring. It was never recorded or filmed, probably because inappropriate, but a cassette recording was discovered and archived. It used a 25 piece orchestra, circus performers, back-drop projection, sophisticated lighting techniques, costumes, fancy dress, puppets, acting, and dancing. The Apollo 11 moonshot provided the topical technological theme of the exploration of outer space.

In its original form, like *Love Songs*, Westbrook did not integrate and overlay as in the earlier works, but juxtaposed in blocks as now dictated by his script. It began with a 'Cowboy Song' because space exploration reminded him of the great American Wild-West frontier. Messages from the space-ship to Earth reminded him of the 'British Forces Posted Overseas' (BFPO), BBC Sunday lunchtime radio program, 'Family Favourites'. This probably explained the inclusion of *Love Songs* type pop and the pastorale aspects of *Celebration*. On approaching the moon there was a medley of 1930s and 1940s standards, as

---

[70] Dartington Hall is near Totnes. Totnes is a centre, like Glastonbury, for alternative lifestyles, and natural remedies; it even has its own currency, 'The Acorn'. Dartington Hall itself once offered qualifications in the performing arts, visual arts, choreography, drama, music. I chanced on a Westbrook enthusiast at a concert in 2012, Irene Dineen, who as a Dartington village resident said she danced through the entire event.

[71] Appendix One compares the versions.

[72] Appendix Two: Recordings. Appendix Four: Archives.

[73] Appendix One: Works. The nature of this work was constructed from archive materials and Carr included a useful account by Westbrook in 1973 (Carr 2008: 36-38).

on *Release*: ‘Blue Moon’, ‘Old Devil Moon’, ‘Moon River’, and his respectfully transcribed ‘Moonlight Serenade’ by Glenn Miller. The second half saw the arrival on the moon. Free-jazz improvisation by George Khan on electric saxophone and Mark Griffiths on bassoon, with a microphone embedded inside it, produced nightmarish low-register music (as can be gauged from ‘Conflict’ (*Marching Song*)). Next came very dark heavy rock referencing *Metropolis*. With a new piece called ‘Party Time’ Westbrook scored his forces to emulate the Thad Jones-Mel Lewis big-band (Carr 2008: 37); written as music suitable for a Hilton Hotel on the moon this muzak/dance atmosphere invokes *Original Peter*. The work finished with a return to Earth and a projected mood that overall nothing had been changed in the long term. The finale was ‘Earthrise’ which functioned as a hymn or anthem: two new ‘found-objects’.

Cosmic Circus was Westbrook’s name for the collaboration of his band with *Welfare State* theatre group, co-directed with John Fox. *Cosmic Circus* was committed to exploring the uses of technology and Fox estimated the cost of equipment to have been £10,000. The later versions of *Earthrise* added more technology in the form of a pre-programmed lighting show by ‘Cyberdescence’ and more powerful amplification and bigger cinema screens, despite being created as transportable touring forms for the multi-media group.[74] It was mainly performed at universities: Essex, Exeter, Sussex, Swansea. At Liverpool a town audience supplemented the already large student presence. At the Queens Hall, Leeds, a circus-ring approach was adopted and some acts were presented simultaneously; the audience roamed freely and also could join the funeral procession for Russian astronauts that died shortly before the performance. The technology content increased further for Lanchester Polytechnic; the exploding silver balloons released outside prompted enquiries from the police, Meteorological Office, and the Home Office.

---

[74] Technological aspects are further detailed in Appendix One. Fox has said: ‘The *Welfare State* use existing and traditional theatre forms [...] *Cosmic Circus* is at the other extreme, developing the technological side rather than the natural [...] If man really does pollute the planet so that there is no nature left and it’s all completely artificial cities, people would still be able to create something real, entertainment, art, out of completely artificial technological means and I suppose that is what *Cosmic Circus* is trying to do.’ (Fox no date).

Multi-media ‘happenings’ were artistically and technologically ‘state-of-the-art’. But not for jazz. Westbrook’s collaborative performance art being theatrical meant a serious parting of the ways with jazz critics. Journalist/jazz musician Benny Green’s scathing review in the *Observer* newspaper spear-headed an attack on all of Westbrook’s work at this time. It is significant though that Westbrook chose to go with the favorable audience reception to this new approach and not be impeded by critical responses to the new. He said:

> There were the most indignant reviews in the press. From then on, my reputation plummeted even though I was really getting into something [...] people just were missing the point altogether. They even interpreted my deliberate use of known material as a lack of imagination or lack of originality, whereas my whole idea was to use and exploit those images which everybody would recognize. Of course the audiences loved it, but the critics were very snide about it and thought I’d deserted the cause after *Metropolis* which they all thought was a great piece of far-out jazz. This really shook my faith in the critics. (Carr 2008: 38)

It appears Westbrook had thought his approach self-evident, the critics would see his using found-objects in montage construction for creating new art-works. And he took it for granted that broadening the terms-of-reference for jazz (without concern for conventional jazz styles) using visual arts was outweighed in contentiousness by being ‘spirit-of-the-*television*-age’.

3.3 Other *Welfare State* and *Cosmic Circus* Events, and Social Function

All Westbrook’s collaborations with John Fox are still unknown to most jazz critics today. This work was though the principal and the most substantial strand of his artistic approach, and historically it represented a belief that artistic activity should be commensurate with contemporary cultural developments. Regarding emerging alternative theatre Kershaw said:

> By 1968 many of the main approaches to the alternative theatre spectrum had emerged as clear options for the new generation of theatre workers. On the overtly political side, CAST was joined by Albert Hunt’s Bradford College of Art Group, by Ewan McColl’s annual Festival of Fools, by Bill Sticker Street Theatre, and by the Northend Troupe. On the carnivalesque side, The People Show was accompanied by the psychedelically inclined Exploding Galaxy, Mark Boyle’s Sensual Laboratory, and the John Fox / Mike Westbrook Cosmic Circus. Others occupied the broad middle ground [...] as in the secular ceremonies of the Welfare State ... ’ (Kershaw 1992: 101)

The John Fox collaboration with Westbrook started after *The Tide is O.K. for the 30th*,[75] Fox said: ‘We started talking and found that we had a lot of ideas in common. He was in a sense

[75] John Fox was an art lecturer at Bradford Regional College of Art

trying to do the same things in sound as I was trying to do with images.' (Fox no date: 4). Its organization he described as 'mildly hierarchical' (whereas *The Welfare State* was a co-operative). The show was plotted in detail in advance by its directors, but still designed to maintain maximum flexibility for improvisation within the performance. All this was indeed clearly consistent with Westbrook's 'republic' approach to the organization of his ensembles; it was also consistent with his idea of fusing art and entertainment as Fox said:

> Their work for social change is in foreseeing a society in which there is room for play, in which art and entertainment and enjoyment are an integral part of daily life [...] part of a total life experience. And part of this liberation is their use of images from the collective consciousness and subconscious of ordinary people. (Fox no date: 3)

This evokes Westbrook saying the 'whole idea was to use and exploit those images which everybody would recognize' (Carr 2008: 38). Regarding social change Westbrook said: 'This was a time when 'progressive' jazz seemed a part of building a new socialist Britain' (McKay 2005: 21). It is significant though that Westbrook did not suggest leading by political flag waving, and Kershaw (above) described *Cosmic Circus* as 'carnivalesque' rather than political. Although not revolutionary in the party-political sense *Cosmic Circus*, considered as progressive English jazz, was political as spear-heading an intended cultural revolution.

The *Cosmic Circus* collaboration finished when Westbrook, having gained experience and confidence, began a more structured approach and to steer the overall direction artistically. Administrator Peter Stark said considerable rehearsal time was spent meeting Westbrook's 'exacting standards':[76] the connotation being this was undesirable. Westbrook secured a substantially funded Contemporary Music Network (CMN) tour for *Cosmic Circus,* but *Welfare State* pulled out just before it started.[77] *Welfare State* again became more dominant and moved back into non-technological and small-scale street theatre. Although some large events still involved the Westbrook band, they were billed separately on posters

---

[76] Archived document. This was directed at the work *Spring Event*: Appendix One.

[77] Personal email from Westbrook, 9th November 2011.

and handbills. Both *The Travels of Lancelot Quail* and *Pandora* were mobile touring circus type events by the newly named 'Welfare State Processional Theatre'. These were scripted and rehearsed, but were 'happenings' in their ad-hoc incorporation of local performers like jugglers, wrestlers, a moth collection, kite flyers, and so on. I see a parallel with New Orleans marching bands with their 'second-line' of revelers and dancers here. The *Cosmic Circus* life-cycle of events is shown in Table One, along with some recordings located during archiving.[78]

Table One: *Welfare State* Events and *Cosmic Circus* Events

Westbrook with *Welfare State* Events	Recording
Marriage of Heaven and Hell (1968) [79]	
Earthrise (1969)	yes
Rural Naming Ceremony (1969 Summer) and *Urban Naming Ceremony* (1969 Christmas)	
Cosmic Circus Events	
Earthrise (1970 and 1971 versions)	yes
Circus Time (1970)	
Spring Event (1970)	
Original Peter (1970)	yes
Gala Land (1971)	
It May Be (1971)	
Winter Rising: An Apocalyptic Composition for Landscape and Electronics (1972)	
The Lot Song (1972)	yes
Westbrook with *Welfare State* Events	
Pandora: An Opera and Processional Theatre (1972 ?)	
Travels of Lancelot Quail (Processional Theatre) (1972)	
The Apocalyptic High Dive into the Pit of Molten Fire (1972)	yes

4 *Copan / Backing Track* (1971)

This was only performed twice: two versions for two festivals. I was not able to locate any recordings. The details of this work were presumed lost but a folder and loose materials were found during archiving. I have made an attempt to reconstruct the piece (in Appendix Five) from graphs, photographs, diagrams, and the personnel details. This work I believe to be a sincere attempt to bring austere British Improvised Music to a wider audience by facilitating

---

[78] Appendix One and Appendix Two.

[79] It was not clear from the archive material if Westbrook was involved in this project or whether Fox used it to explain the *Welfare State* concept to him.

its reception through *Cosmic Circus* type happenings; Westbrook reconciled improvised music, theatre, and multi-media technology. Where John Fox had said:

> The real strength of The Welfare State lies in the extent to which it has 're-created' often quite sophisticated forms of popular entertainment and theatre 'art'[...] Their work for social change is in foreseeing a society where there is room for play, in which art and entertainment are an integral part of daily life - not separated from it into little boxes and time slots called theatres. (Fox (no date): 3)

Westbrook said similarly of *Copan/Backing Track*:

> I conceived it as a rite or ceremony. People could come in at any time, or wander out. I'd love to do that kind of thing again, where you'd spend a day - go off and have tea, go to sleep, and it would still be going on. It's taking an idea to its limit - and sometimes that conflicts directly with the idea of communicating directly with an audience.[...] we recently did the William Blake songs at the ICA. It had to be like a classical recital [...] that carnival thing is more important to spend money on rather than concerts in the concert hall. (Case 1979: 24)

Musically it was an extension of the collective free improvisation aspects of *Marching Song* that also included Winstone's vocals featured on the *Love Songs* and *Metropolis* recordings.

This was a work to experience live, recording it was impractical, and assessment by the jazz press inappropriate. Like *Cosmic Circus's Circus Time* (1970)*, Copan/Backing Track* (1971) also lasted 7 hour hours and involved advanced large scale technology in the form of sound equipment and a computerized light show by Cyberdescence. The band again wore overalls that I feel symbolized their being artists as technical facilitators of experience. Westbrook selected musicians from his 'The Other Band' plus others associated with London's free-jazz/Improvised Music scene. The work was three overlaid series of improvisations giving permutations of a trio of performers on stage.[80] 'Backing Track' referred to the pre-recorded electronic rhythm backing tape produced by David Cain of the BBC Radiophonic Workshop. It was surely no coincidence that Cain had helped popularize electronic sounds through his involvement with the 'Dr Who' television theme. Cain also pre-recorded some musicians as the structure of the work (given by a graphical score allotting strict timings) sometimes stipulated a musician appearing twice in a trio format. Cues for the

---

[80] There is a significance in the numbers that appear in this work as shown in Appendix Five. The musicians played in trios, there were 3 lights, there are 3 components to the ancient Mayan calender. '3' as a structure was significant in *Metropolis* in its time signatures, and will be again in Westbrook's Blake setting 'Let the Slave' and his 1980s work *The Cortege*. Westbrook's 'The Trio' will become an important working group. If '3' is of long term intentional significance then it appears it makes its first appearance in *Copan/Backing Track*.

musicians were provided by the precisely programmed lighting sequences (varying colours and positions) synchronized with the development of the pre-determined structure of the 'Backing Track' rhythmic patterns. Importantly the graphical score (Appendix Five) supports my interpretation (in Chapter One) that Westbrook's compositional method used timed episodes to set musical variables alongside one another, each having equal musical weight, but each proceeding at different episodic rates. Although clearly structured on paper, single lines of progression and of demarcation are perceived (aurally and visually) as less episodic once overlaid. A new departure for this work was Westbrook providing photographs of Mayan statues, from Copan in Honduras, as extra-musical visual stimulii for musicians to respond to.

This work did nothing to improve Westbrook's relationship with the jazz establishment as in 1976 not only was he omitted from the index of *Jazz Now*, a Jazz Centre Society (JCS) guide,[81] but there was what I take to be a veiled reference to *Copan* by critic Ronald Atkins as a need to keep 'flashing lights and funny uniforms at bay' (Cotterrell 1976: 47).

5 Westbrook Theatre Collaboration (II): Adrian Mitchell

Adrian Mitchell commissioned Westbrook to write the music, supply the nine-piece 'pit orchestra', and perform, for his West End stage-show *Tyger* (1971). In addition, two of the band were in the cast of over fifty actors and singers. The audio soundtrack was released on record by RCA.[82] With this work Westbrook hoped to 'make it' commercially but it only ran for six months. Although the life of William Blake may appear a dry subject, the nature of the upbeat show-tune music suggested to me that this was Mitchell's wry retort to the religious orientation of 'rock gospel operas'. The latter included Andrew Lloyd-Webber's *Joseph and the Amazing Technicolour Dreamcoat* (1970) and its 'concept album' of 1968, Lloyd-

---

[81] '... the first book ever to attempt to look systematically at the British jazz scene ... ' (Cotterrell 1976: 4). As mentioned earlier, part of the role of the JCS was to administer the new major financial subsidy for British jazz.

[82] *Tyger* was only ever released on LP,. Now long deleted, the BLSA holds the copy master tapes.

Webber's *Jesus Christ Superstar* (1971), and also *Godspell* (1971). Westbrook's peer Michael Garrick wrote music for a serious and personally significant religious cantata project called John Smith's *Mr Smith's Apocalypse* (1971); he described it as an exploration of man's alienation from God. It was staged in North Wales after failing to stage it in London's West End. He related a jazz critic's response to the recording as: 'After this it's going to be hard to take Garrick seriously ... he doesn't love or respect jazz ... Hopefully this album will be forgotten very quickly' (Garrick 2010: 78-79). Free of religion, but associating (1920s) jazz with multi-media, was Ken Russell's film of the 1950s stage show *The Boy Friend* (1971).

Westbrook developed his pop song experience and the hymn-like 'Earthrise'. The songs are settings of words to 'catchy' hymns, anthems, pop-songs, and nursery-rhyme type melodies: 1920s style jazz is evident in some chord sequences. Blake's words clearly captured Westbrook's creative imagination. 'London Song', 'Let the Slave',[83] 'The Fields' and 'I See Thy Form' are extremely powerful hymn-like settings delivered operatically, the music increasing the intensity of the sentiments of the words. What started as a paid work collaboration became a life changing experience as Westbrook took the settings of William Blake's words (but not Mitchell's) for projects of his own (with Mitchell's encouragement). Westbrook had set Blake before in *The Marriage of Heaven and Hell* (1968) and 'The Lineaments of Gratified Desires' in *Urban Naming Ceremony* (1969), both with John Fox. Later Westbrook and Mitchell collaborated on a Thames Television film on Blake called *Glad Day* (1977).[84] Unusually, Westbrook has repeatedly returned to Blake as a work; adding, re-scoring, and re-recording versions up to the present day (2012).

Westbrook produced a music score for *Man Friday* (1972), a television play by Adrian Mitchell for BBC's 'Play for Today' series. It was later adapted as a stage production by the

---

[83] As mentioned above '3' is significant in this piece, it has a 3 bar structure.

[84] From the description offered by the British Film Institute (BFI) the Westbrook band all appear to have had acting roles. A VHS video tape is archived in the BLSA, Appendix Two: Recordings.

Solid Gold Cadillac band (detailed below) and the 7:84 Theatre Company. It is the story *Robinson Crusoe* from Man Friday's perspective: a cassette was located and archived. The significance of it appears to be both as paid work and as an experiential learning opportunity.

6 Film Music

Westbrook expanded his stage and television work with Mitchell's *Man Friday* (1972) by getting a job-of-work writing music for film. Like his excursions into studio based pop music with *Love Songs*, experiential learning extended the limits of what he was confident to do artistically on his own. Although collaboration was how Westbrook developed, if the projects were not truly situations where he could contribute, rather than be dictated to, then this resulted in artistically fatal disagreements. Westbrook said:

> ... if there is something we want to do, we do it anyway, you've got to move ahead [...] In the days when I was commissioned to do music for a drama on T.V., I would use it as an opportunity to try something new with the band, which often led to tension with the directors and people, and is probably the reason I don't do much of it anymore. (Nelson 2006a: 41:40)

Kate Westbrook said 'These commissions by people that don't really understand where you are coming from always end in tears, certainly for Mike with film.'[85] Through the film director Charles Mapleston, he wrote scores for the films *Road to Progress* (1972) for Shell Oil, and *Going Places* (1973) for the British Road Federation. These were probably public information films for television and cinema. During archiving a cassette tape recording of *Going Places* was located, and also one of *Jungle Motorway* (1973 or 4) of which no further details were found.

7 The *Solid Gold Cadillac* Rock Band

Westbrook said this group was 'never one project' (Wickes 1999: 113). Personnel were drawn from his pool of musicians to give similar line-ups to the *Love Songs* (1970) recording, the

---

[85] Appendix Three: CD5: 36:55.

'pit band' for the *Tyger* (1971) stage show and recording, and the musical part of *Cosmic Circus*. It became a working unit for commercial rock-music gigs.[86] When *Cosmic Circus* finished in 1972 the 'band' adopted the name *Solid Gold Cadillac*: predictably (from Chapter One) its personnel was flexible throughout its lifetime.

The formative event documenting the genesis of the rock group is the commercially available recording *Live* (1972), by a five piece band featuring all electric instruments: guitar, bass, keyboard, and even saxophone. Not all of it is live, but the live part was recorded at Westbrook's former boarding school Kelly College, Tavistock, Devon. Like *Love Songs* most of the pieces are vamps with much repetition implying the occasion was probably a dance, possibly a 'happening', rather than a seated concert. Cassette tapes discovered confirmed its intent between 1972 and 1974 was to play for large audiences, university based, like *Cosmic Circus*. 'Travellin'' is significant in that it is the first obvious blues format piece Westbrook recorded. 'Pleasure City' is piece 'VIII', and 'Hyde Park Song' is piece 'IX', from the *Metropolis* (1971) recording. The technique of quotation Westbrook used on *Release* is evident on 'Down on the Farm'; references interjected are to familiar 'animals': Elvis Presley's pop song 'Wooden Heart', 'I Dream of Jeannie', and Sonny Rollins 1957 modern jazz calypso 'St Thomas'. The remaining track 'Compassion' is a free collective improvisation made more rock than jazz through the connotations of the electric instruments.

The name *Solid Gold Cadillac* was formally adopted for the next two commercial recordings: *Solid Gold Cadillac* (1972) and *Brain Damage* (1973). The band played mostly material written for *Welfare State* and *Cosmic Circus,* which explains Westbrook saying these recordings did not reflect the music well because of the absence of a 'theatrical component' (Heining 2006: 40). Live tape recordings revealed earlier material still from

---

[86] Wickes said that the band secured a Monday night residency at the '100 Club' in London's Oxford Street. (1999: 277). He also claims that the band played for a BBC2 play called *Full House*; however my research revealed that *Full House* was not a play but a televised live arts show.

Earthrise (1969) and *Marching Song* (1968). This confirms my point (Chapter One) that Westbrook never intended his works to supersede one another; *Solid Gold Cadillac* drew on his canon of work like jazz bands drawing on 'standards'. From all the above it is evident this band followed 'The Sextet' as his main live performance group. The final concert of *Solid Gold Cadillac* at the ICA (Institute of Contemporary Arts) on 28th April 1974 featured the addition of saxophonist /alternative comedian Lol Coxhill (Wickes 1999: 277). Westbrook did not pursue the band when his RCA contract finished, but his association with Coxhill continued with his forming *The Brass Band* in 1973 (the subject of a later chapter).

Although Westbrook has stated that he had 'forgotten' what he was originally trying to achieve with it as a band (Wickes 1999: 114), he did say that he could never take jazz-rock seriously (Clark 2004: 15; Heining 2006: 40). Abandoning the group after the demise of the recording contract must have meant economics played a major part. Modern jazz was becoming popular jazz-rock. Ian Carr, with his British band *Nucleus*, successfully released eighteen recordings from 1970 to 2006: its record label Vertigo was Phillips' response to Decca's Deram. The American *Weather Report* band was gaining global popularity and large record sales. *Weather Report* and *Nucleus* followed the precedent set by Miles Davis with his montage recording *In a Silent Way* (1969). For Westbrook, artistically, creating a work in isolation from an audience, an album concept using extensive studio techniques of production and post-production to retrospectively re-organize musical fragments produced in real-time, would have been a new approach. He had tried it but not pursued it. As Miles Davis used Teo Macero as producer/sound editor, so with *Metropolis* and *Tyger* Westbrook used Fiachra Trench. It is also probable that the recording contract ended and live performance opportunities diminished because Westbrook did not remain in a rock style vein. Compared to *Weather Report*, with its subtle latin and African infused rhythms and textures, *Solid Gold Cadillac* was lugubrious and unrefined; Wickes (1999: 277) reported some critics comparing

it to a village-hall rock band with a lack of expertise in the genre. I assume though Westbrook had taken from rock only that which appealed to him, and continued working with sound structures the way he had always done. He said he was attracted to rock's 'power and strength' and 'meaty, heavy' rhythms (Carr 2008: 34-35). This has nothing to to with a style of music but with structural and architectural use of sound; dynamics and textures as visceral and space-filling. As with the 'Deram' recordings, he was not producing music as (what he has called) 'pretty sounds' separated from the heavy-industry of sound production. As jazz-rock became the new mainstream jazz style, Westbrook turned away from it.

8 From 'Happenings' to Community Music

With the end of the technological and urban *Cosmic Circus*, the rural *Welfare State* became the main project again with a focus on portability for street arts and street theatre. With the technological *Solid Gold Cadillac* Westbrook had continued electronic performance aspects, but its demise marked the end of large volume/ high volume sonic architecture. Westbrook too responded to the times and formed a small portable acoustic group; economic survival was now to come from its involvement in community arts. Westbrook said:

> At that period of the early 'seventies, fringe theatre and community arts were a very important part of what was going on. We had a relationship with the Bath Arts Workshop and went down with the Cadillac band. And they invited us to go down and do things in their Alternative Festival. It was out of one of those that the Brass Band started [...] so this street band began [...] it also had those echoes of the notion of the New Orleans idea [...] but was our idea of music for the community. (Wickes 1999: 279)

He said that artistically *The Brass Band*: 'was a whole new area which I was strongly attracted to by my whole philosophy. One had the apprenticeship of big bands, then rock behind one, and now there was a definite feeling of starting again ... ' (Wickes 1999: 280). Economically though Westbrook said that with no record contract and no money at all, he was 'scuffling ... we were nowhere' (Lock 1994: 70).

9 Summary: Westbrook's Broadening of the Terms of Reference for English Jazz

Jazz commentators' focusing on the 'Deram recordings' of Chapter One, whilst understandable on the grounds of merit and obvious jazz style, has impacted on the understanding of Mike Westbrook's music on two counts. Firstly, is that recognized as modern jazz in style, they have not been considered in any greater depth. Secondly, is they have been sufficient to earn Westbrook a position in the narrative of British jazz history as an important figure; there was simply no need to look at other works stylistically outside the critics' and promoters' jazz boundaries. Westbrook *continuing* to broaden the-terms-of-reference for English jazz *in the same vein* has been missed completely. In Table Two I set out a summary of Westbrook's work in the period 1958 to 1973; it is important that a contrived ordering or artificial creation of a systematic development, or worse 'progression', is resisted.

Table Two: Westbrook's Broadening of Terms-of-Reference for English Jazz

Work (Recording label)	Explored
Celebration (Deram)	modern modal jazz and through-composed montage
Montreux Live	choreographed performance and feature length improvisations
Release (Deram)	harmony, 1930s popular song and 1960s popular song
*Love Songs (*Deram)	1960s pop song and jazz improvisation
Solid Gold Cadillac recordings (RCA)	electric rock with jazz improvisation for live performance
Metropolis (RCA)	rhythmic rock structures and collective improvisation
Marching Song (Deram)	modern jazz and British Improvised Music
Pandora	opera libretto and musical setting of words
Tyger (RCA)	settings of words and music for stage musicals
Earthrise	theatre/multi-media and dramatic storyline and jazz
Man Friday, and other films	music as film soundtrack
Cosmic Circus events.	carnivalesque/circus type 'happenings' and improvised music
Welfare State events	street/processional theatre and music as live soundtracks
Copan Backing Track	choreographed light/sound equipment and Improvised Music and electronic music

I have established here that Westbrook's art cannot be assessed using only the commercial audio recordings listed in Chapter One alone.

3 The Formative Biographical, Political, Cultural, and Social, Aspects of an Artistic Conception

> What about British jazz? Have we got the feeling? If you are talking about technique, musicianship, I guess the British can be as good as anybody else. But what do they need to play jazz for? It's the American Negroe's tradition, it's his music, White people don't have a right to play it, it's coloured folk music. When I was learning bass with Rheinschagen he was teaching me to play classical music. He said I was close but I'd never really get it [...] You had your Shakespeare and Marx and Freud and Einstein and Jesus Christ and Guy Lombardo but we came up with jazz [...] British cats listen to our records and copy them, why don't they develop something of their own? Charles Mingus.[87]

Westbrook began by listening to recordings of early 1900s American New Orleans jazz. He lived through the 'trad boom' in 1950s Britain where jazz styles competed with one another as popular entertainment. Later he studied New Orleans music and culture gaining the insight that jazz had a social function as culturally relevant folk-art music. Westbrook's experiences of seeing big-bands in music-halls, variety shows, and dances, influenced his notions of theatrical presentation and of performance as a dramatic event. He noted bands being communities and inherited the socialism embedded in their structure. Cultural and social aspects in Westbrook's music have been misconstrued as 'political'; Westbrook's work calling for revolutionary change was directed at jazz styles as art historical conventions, not the world-at-large. He intended his English modern jazz to regain the roles it had in 1900s New Orleans such that it could replace be-bop and hard-bop. These wholesale American imports adopted as 1960s British modern jazz were unpopular with the public, thus not entertaining, and culturally irrelevant for post-war 1960s Britain, therefore not contemporary art.

1 Biographical Aspects 1956-1962: New Orleans Jazz and Community Music

1.1 Jazz Styles (1): Factions in British 1950s New Orleans Jazz

Michael John David Westbrook was born 21st March 1936 in High Wycombe, Buckinghamshire. He experienced the Second World War in Torquay, Devon, attended

[87] (Mingus 1971: 252).

Ellesmere ‘prep’ school until twelve years old, and then became a boarder at Kelly College, Tavistock, Devon. His interest in jazz was initially in the form of record collecting:

> I first became interested in jazz at school in the late ’40’s - began collecting ’78’ records - Louis Armstrong, Jelly Roll Morton, boogie woogie, Fats Waller, etc. It was much more exciting than other music around. It was also subversive: jazz was banned at my school. Jazz was mostly American, but the New Orleans revival in Britain, in its purist days, was important. (McKay 2005: 20)

Public school jazz fans were known in jazz venues as ‘hurrays’ (Melly 2000: 395) or ‘hoorays’ (Lyttelton 2008: 137). Jazz was banned in English public schools (McKay 2005: 35) because considered a dance music (Melly 2000: 386). Humphrey Lyttelton (b. 1921) went to Eton and also learned about jazz from Louis Armstrong records (Lyttelton 2008: 46). Jazz was as attractive to public schoolboys ‘as smoking to the underaged’ (Godbolt 1986: 11).

Westbrook showed me his original 1952 edition of *Jazz* by Rex Harris (Harris 1954) that he called ‘a bible’. His usage above of ‘revival’ and ‘purist’ is therefore telling. The late 1940’s ‘revival’ in Britain was associated with Armstrong and Morton, which suggests in listing them he understood the ‘revivalist movement’ as jazz where tunes and riffs ‘were the foundation of the music’ (Lomax 2001: 63). Westbrook said the opposing ‘purist’, or ‘traditionalist’, stance led in Britain by Ken Colyer had a ‘democratic organization’ characterized by group improvisation and lack of emphasis on soloist-plus-support.[88] Melly heard Colyer on a river-boat shuffle and thought he was joking, as to most people accustomed to Morton’s ‘Red Hot Peppers’ it was a ‘horrible noise’ (2000: 415). The two styles resulted from the naval authorities closing Storyville in 1917 (Lincoln-Collier 1981: 57-94):

> ... revivalist jazz includes arranged passages, solos, and considerable emphasis on the individual musician, whereas traditional jazz is all ensemble. [...] the music had reached its golden age in the hands of those who had been good enough to go to Chicago, and inventive enough to take the music a step further. Real New Orleans jazz had never left New Orleans. Everything which had followed was less pure [...] Armstrong had betrayed and ruined the music. (Melly 2000: 514) [89]

This is the context in which to understand Westbrook saying: ‘There was real interest and much debate about who’d got it right - was it Ken Colyer, or others who wanted to be more

---

[88] Personal email 9th November 2011.

[89] This simple summary is expanded by others (Berendt 1976: 3-15; Lincoln Collier 1981: 57 - 94).

innovative?' (Clark 2004: 14). Discussion and controversy around New Orleans jazz remained inspirational, he said 'I still love New Orleans jazz and still listen to it' (Heining 2011c), and 'I think a great deal about New Orleans, I read about it' (Nelson 2006: 45:30). Of note was that 'purist' collective improvisation, absent from American/British modern jazz, had re-emerged as the central characteristic of new 1960s 'free' British Improvised Music.

1.2 Westbrook as Instrumentalist

Westbrook's grandmother was a piano teacher and he learnt 'the rudiments' from his piano teacher mother (Carr 2008: 20). He said: 'I really couldn't take to the instrument. I came away with a basic knowledge of where the notes are' (Clark 2004: 14), and he described himself as 'adequate' (Carr 1973: 21). On leaving school his parents bought him a trumpet, he said: 'What turned me onto jazz was Louis Armstrong and Humphrey Lyttelton, I loved the music' (Westbrook 1999a). He had a few lessons and acquired basic technical and sight-reading skills. Clark used the term 'dabbler' (Clark 2004: 14), but this is unfair as he had chosen the intuitive experiential-learning path common in trad-jazz. Lyttelton said: 'In keeping with my amateur approach to trumpet playing, I gave up having lessons after the first session' (2008: 45), and: 'As a result of my failure at piano lessons, I have never learnt to read music properly' (2008: 26). This was not a problem as: 'A transcription of a trumpet solo by Louis Armstrong, however detailed, cannot convey any idea of the actual performance as [...] its quality lies in the originators personal tone' (2008: 27). Godbolt referred to the intentional amateur *spirit* of 'the revival' as: 'weak on technique and strong in conviction.' (1986: 204); having full-time jobs enabled a musical purism, the acting out of 'starving for their art' (1986: 179). Band-leader Jack Fear (b. 1926) told me 'jazzers' were despised by professional dance-band musicians so he could not employ them; those that did find such work frequently faced 'kangaroo-courts' (Godbolt 1986: 200, 204).

Unusually for British jazz Westbrook later scored for tuba, euphonium, flugelhorn, and mellophone, sousaphone, and unusually in modern jazz he frequently featured trombone(s). Throughout his career he has included sections showing the influence of the New Orleans brassy sound. He later went on to play the brass instruments tenor cor, valve trombone, tuba, and euphonium. At school, although he neither took graded music examinations or played in orchestras/ensembles, he was involved in plays and theatrical productions.

1.3 Big Band Culture: Drama and Theatre in the Musician's Life

Westbrook's father founded organized amateur dramatics in Torquay. As a career banker, he regretted not being able to enter the theatre professionally.[90] He also liked Duke Ellington. Ellington, the theatre, and entertainment, all became entwined for Mike Westbrook:

> The first Duke Ellington piece I heard was a 78rpm record of 'Black and Tan Fantasy' in a play that my father produced in Torquay. Later he bought me a 10-inch LP of Duke's 1940s band [...] Listening to this was the beginning of my love for Duke's music, a love which has grown over the years. (Westbrook 2007a)

And importantly:

> Ellington remained my main influence [he] was able to juggle the conflicting expectations of art and entertainment like nobody else [...] This is an essential truth about jazz - it has always fulfilled a dual role of being an entertainment or dance music, while at the same time being creative, modern music [...] Ellington understood the reality of the composer's situation and however advanced his writing he never wanted us to forget where the music came from. The idea for Ellington that there was 'high art' and then some really quite crass entertainment became all bound up together. (Clark 2004: 15)

His relating art and entertainment, theatre and music, instrumentalist and person, were all features present in the earthy touring life-style of the Ellington band. He noted the worn-out evening jackets, shambles of instrument cases on-stage, and the sense of community arising from backstage camaraderie.[91] Westbrook's enthusiasm for performing with his band, many who were close friends, led at one stage to his touring for over 300 days of the year; it is well known that Ellington never owned a house and lived out of hotel rooms 'on the road'.

---

[90] Personal email 10th June 2010.

[91] I noted he said, at a rehearsal of his '2010 Big Band' (13th February 2010), the band just hanging out drinking tea and chatting was 'such a big part of the music'.

Westbrook said: 'I'm an Ellington man really [...] My roots are in that period when jazz was very much a popular music. Things like dance and cabaret and spectacle were part of it [...] that kind of essential jazz personality came out of the vaudeville tradition' (Case 1979: 24). With the lifting of the British Musician's Union ban on American bands in 1954,[92] Westbrook said he was enthralled by the spectacle of live performances, the 'organised theatricality' (Carr 2008: 19) of big-bands playing 'music for dancing' (McKay 2005: 21).[93] In connecting jazz with vaudeville, it was a small step to connect it with English music-hall and variety shows. Lyttelton said that in 1956 Louis Armstrong presented a variety show with comedy routines, solo specialities, and jazz classics: content which disturbed serious British jazz fans. When later playing a private session in Lyttelton's club with no agents or managers involved he said: 'They got up on the stand and put on a miniature version of their stage show, comedy vocals, drum solos and all. This incident proved to me something that I had always suspected - that to Louis Armstrong there was no distinction between jazz and popular entertainment' (2008: 138). Armstrong even incorporated fragments from operas (Lincoln Collier 1981: 63). In England Frank Holder (with John Dankworth) and Eric Delaney were showmen who briefed musicians to 'do whatever comes into your mind' (Tracy 1997: 47); Ken MacIntosh 'gave the musicians their head' and: 'always had an eye for putting on a show for the people, instead of 15 fellas just sitting there playing instruments' (Tracy 1997: 200). Westbrook's memories of Ted Heath, Eric Delaney, Glenn Miller, Lionel Hampton,[94] and Lyttelton, were of the multi-sensory impacts of the dramatic event; architecturally grand Victorian ballrooms and theatres, aspidistras and palms, revolving platforms, coloured lights and glitter-balls, dancers, plus the dynamism, pace, and excitement of the show (Carr 2008:

---

[92] A twenty year dispute, 1935- 1954, between the British Musician's Union and the American Federation of Musicians over reciprocal performance opportunities prevented American jazz musicians coming to Britain (Godbolt 1986: 52, 80, 112-113, 116-118, 233-234, 250, 267; Cloonan 2013: 34-37). Duke Ellington managed to enter and perform not as jazz musicians but as part of a variety show as a 'variety artist' (Godbolt 1986: 235).

[93] Westbrook said: 'The musical fare of that time was mainly big bands.' (Carr 2008: 20).

[94] The importance of a particular 1956 Hampton concert has been remarked upon in Chapter One.

20).[95] Ronnie Scott (b. 1927) was similarly inspired by the spectacle to perform on stage, not by musical excellence.[96] Cinemas programmed feature films, followed by newsreel, then by a live band performance (Tracey 1997: 24). Tracy (1997: 151) said Jack Hylton played an elaborate tribute to Amy Johnson using a gauze screen on stage. When back-lit the audience saw the band, lit from the front they saw the route from Britain to Australia. The band porter traced the route across the stage during the performance with a lit-up model airplane on a long pole; finally he waved from a mock cockpit dressed in flying gear and goggles. The English tradition of musicians doubling as amateur entertainers dates back to the 1930s and was more prevalent and surrealistic than suggested by Westbrook simply saying they offered 'corny jokes' (Clark 2004: 15), and 'comedy routines' (Carr 2008: 20), or is evident from their commercial *recordings*.[97] This is probably the historic basis of the use of multi-media by *Cosmic Circus*. Westbrook was carrying on an English entertainment tradition broken with by be-bop/hard-bop and by his modern jazz peers beginning to stage formal concerts.[98]

---

[95] Sheila Tracy's book of anecdotes by English big-band musicians is useful here. Westbrook said the appeal of Ted Heath's band was as complete entertainment. Heath, booked for a series of variety performances, had the band dance the Samba behind the singer. Trumpeter Duncan Campbell slipped and fell resulting in Heath paying him extra to stage the fall every performance (Tracey 1997: 131). Singer Frank Holder had John Dankworth's band wear different colour jackets, green for trombones, red for trumpets, and so on (1997: 47). Holder did an 'Inkspots' impression, a joke version at ridiculously fast tempo. He sang 'Don't Talk To Them Trees' with the band playing cards, the bass player wearing 'afro' hair wig, and the piano player with his feet on the keys reading a newspaper upside down. The piece finished with the paper being torn to pieces and the bits being thrown about (1997: 48). Eric Delaney had cannons set up on stage with real gunpowder charges that would be detonated against his timpani crashes. Delaney's drum kit would rotate as he played and his timpanii were lit up from the inside with different coloured lights (1997: 60). He had so many props that they were carried around in a furniture van (1997: 58). In Ken MacIntosh's band 'Post Horn Gallop' was played by a trumpeter on a pantomime horse (involving the venue 'bouncers'). Trumpet player Colin Dobson played accordion or sousaphone and danced with members of the audience wearing 'enormous ladies drawers' (1997: 201).

[96] Scott said: 'First time, I think, must've been Mickey Rooney playing the drums in *Strike Up The Band*. I thought it was the *ultimate* to play in a dance band. I thought, that was the *life* - it seemed so glamorous [...] I remember my mother taking me once to the Phoenix Theatre in Charing Cross Road, where Jim Ralfini's band was playing. They looked so marvelous, you know. They were behind a sort of net curtain, shadows, beautifully lit. Then I got a [...] sax [...] I didn't know anything about pads of mouthpieces or reeds or anything. It didn't work [...] I got a few lessons from a guy who was, in fact, Vera Lynn's father-in-law' (Grime 1979: 13).

[97] Following Westbrook's suggestion I sought out *live* recordings by Glenn Miller (Miller 2003), and indeed found them to be wildly energized and featuring extended improvised solos: unlike the studio recordings.

[98] British modern jazz pianist John Taylor (b.1942), who had played with Westbrook and Ronnie Scott characterized the new formal concert attitude of Westbrook's peers: 'I'd always learned that in Charlie Parker's time, clubs were the only places where jazz was accepted. But the music's changed over the past decade and it's not really suitable for that environment. It's got to be listened to more. You can't keep half an ear on it and back to the chat.' (Grime 1979: 54). And John Coltane's drummer Elvin Jones said: 'A concert hall gives some kind of status to jazz in the music world. It's important that musicians feel that they have developed to a point where they feel worthy of playing on some great concert stage. Jazz is the classical music of today' (1979: 52).

1.4 Jazz Styles (II): Westbrook as Bandleader, Composer, and Arranger.

Westbrook did two years National Service, spending time in Germany. He tried accountancy, then geography at Cambridge University for one year. In conversation he confirmed that Lyttelton (b. 1921) was a useful role model; both started out as 'officer class' band leaders, not 'side-man' apprentices. At Cambridge Westbrook adopted the newly conventional 'mainstream jam session' approach attributed to American trumpeter Buck Clayton (b. 1911). 'Mainstream' laid between traditional jazz and newly emergent modern jazz as 'middle-of-the-road music' (Godbolt 1986: 266). It used 'head' arrangements rather than collective improvisation, introduced saxophones and excluded the banjo. Morton thought impromptu collective improvisations of the usual (purist) 'jam session' had the effect of 'cheapening jazz' (Lomax: 2001: 182); as 'the first jazz composer' (2001: viii-ix), he used riffs for head arrangements. Lyttelton established modern 'mainstream' in 1950s Britain first and championed Clayton.[99] This was significant as his first band was George Webb's Dixielanders in the 1940s (Dixieland was 'purist' jazz played by whites); on taking over Webb's band and playing mainstream he alienated Dixieland audiences, who then transferred their support to the purist Alex Welsh Band. Therefore Westbrook's alignment with mainstream was not value-free, it would have been seen as part of the continuation of the revivalist-versus-purist argument in Britain over which was 'true' jazz. Characteristic riffs/heads of revivalist/ mainstream have been seen to be the basis of Westbrook's 'Deram recordings'.

On the Cambridge University scene Westbrook would have experienced the favoured spirited amateur live jazz that put expression and sincerity above technique, and had an entrepreneurial art aspect too. The Elizalde brothers band incorporated European music of Debussy and Stravinsky in their concert length jazz work 'Bataclazn': later they adapted it as music for upper-class hotels. Spike Hughes experienced the European classical orchestras

---

[99] I recollect Lyttelton still championing Buck Clayton in his BBC radio jazz programs of the 1970's, as well as in one of his books (Lyttelton 2008: 159-163).

first-hand, this informed his later compositions for his dance band, and later his professional American band (Godbolt 1986: 66-69, 74, 79). Philip Clark said Westbrook's compositional approach reminded him of the *Monty Python* technique of taking well known references and setting them in the 'wrong' context (2004: 15); Westbrook must have been aware of the 'Footlights' drama club tradition; formed in 1883 it toured abroad frequently in the 1960's.

Westbrook began at Plymouth Art School in 1958. He started composing and arranging for a jazz workshop he organized at Plymouth Arts Centre. Without formal music training/education these were truly experimental workshops as regarding music he said he only 'wrote and read his own' (Oakes 1984: 23), and: 'when I write arrangements I leave a lot to rehearsal ... I'm a self-taught arranger and I still find it difficult to write everything down' (Carr 2008: 31). This art student trial-and-error/audition approach was of course the way of New Orleans musician. It was said of Jelly Roll Morton: 'Old Jelly was a good orchestra man, but he couldn't write music, we had to have an arranger take down his stuff. Jelly led the way on account of his piano.' (Lomax 2001: 189). Count Basie said: 'I went to Wichita on my first trip with Benny Moten. I went along as staff arranger, and I couldn't have written a tune on my own or worked up a chart if my life depended on it' (Basie 1986: 115); he used to 'dictate arrangements to Eddie Durham' (1986: 195). Heining (2011b) said Westbrook collaborated with John Surman regarding arranging and scoring.[100]

Westbrook's ensembles of the early 1960s included Phil Minton (trumpet, vocals), guitarist Keith Rowe, and saxophonists John Surman,[101] Lou Gare, Mike Osborne, and Stan Willis. Sometimes an 8 to 10 piece with a 4 piece front-line horn section, archives show a flexibility in personnel. Westbrook was drawn to larger ensembles and he formed musical alliances that often amounted to lasting friendships: Gare, Willis, and Minton, are still drawn

---

[100] Surman also composed some of the heads for *Marching Song*, as detailed in Appendix One.

[101] Surman first joined Westbrook in 1958 (Case & Britt 1979: 184).

on in 2013. Besides mainstream and modern jazz styles, Westbrook said he experimented with 'skiffle' (Clark 2004: 14),[102] and the pop/commercial side of jazz. Gare said most programmes were Westbrook compositions; the first through-composed work called *Plymouth Sound* (circa 1960) he recalled being filmed for Westward television. There were also arrangements of big-band compositions associated with Basie and Ellington. Willis however recalled only 'a few' Westbrook originals, most of the material being jazz standards with 'quite a few romantic ballads'. He said Mike Osborne was featured on 'Lover Man' (which appears on *Release*) and 'I Wished I Knew', and Surman on 'Chelsea Bridge' (Billy Strayhorn's composition for Ellington). Willis said Westbrook used one-soloist-per-tune as a concept early on and not the procession of soloists usual in small bands. They performed less in specialist jazz clubs and pubs, favouring community events such as theatres, outdoor public occasions, and even holiday camps.[103] Willis recalled a 12 piece doing a disastrous 2 week summer season in Looe, Cornwall. Gare added the band were asked to work as waiters and to wash-up for their money as audiences were small. Westbrook playing jazz-as-entertainment in the wider public domain, like dance-bands/music-hall/variety show/vaudeville shows of the past, possibly shows his resistance to jazz becoming a minority interest played only in clubs and concerts.

1.5 Westbrook's Jazz: Style and Culture

Westbrook's early experiences of jazz and art school meant he inherited the attitude that change and controversy was the norm and could be used for innovation. He said:

> Some people have very strong views as to what the music should be like and I think that is perfectly healthy. In fact, I think there is too little controversy going on. It is a risky business - you are putting yourself on the line, trying things out that haven't been tried before and you don't know if they are going to work. But I think there should be more of this provocative endeavour and less of the bland, cautious approach which produces designer music calculated not to offend anybody. Art should be adventurous and controversial. You don't set out deliberately to shock but to communicate some recent discovery to an audience. (Westbrook 1998b: sleevenote)

---

[102] Boulton has shown skiffle to be an offshoot of traditional jazz (1958: 124, 126-134).

[103] Personal emails from Gare 9th September 2011, and Willis 7th October 2011 and 15th March 2012.

Unusual in his approach was having no interest in stylistic consistency, something that had enabled styles of jazz to be created and discussed categorically, he said:

> ... the last thing I think about is what idiom the music should go into [...] if it turns out like a folk song, or a bit like Ellington, that doesn't matter as long as it works [...] The only problem ever is expressing what you want to express, and the only criterion is that it doesn't sound boring. (Lock 1994: 74)

He recognized not operating within the confines of a single style and not establishing the boundaries of his own style had implications as he said: 'It has been important to question the general format in which jazz music takes place [...] a lot of people don't think it is jazz ...' (Heining 2006: 40).

As an effective continuation of the purist/traditionalist versus revivalist/modernist debate, Westbrook was competing against the wholesale American imports be-bop and hard-bop adopted categorically as English modern jazz style. Culturally irrelevant compositions were established as vehicles for 'book-ending' chains of improvisations; he was also critical of their unimaginative over-reliance of putting of instrumental technique before art. He said:

> The trouble was that modern jazz had got itself into one of those periodic things. It had become a bit of a formula, you know: the band with its guest stars doing a long series of solos on a standard, no communication with the audience [...] the jazz scene disappeared around the country. It had been quite a solid jazz circuit [...] where Tubby Hayes, Ronnie Scott and people were heroes, and that changed overnight. (Wickes 1999: 51)

Blaming bop, Westbrook saw the modern jazz scene dissipate before having a chance to establish himself, but he added that for ignoring the audience 'it deserved all it got'; this explains his saying: 'I hated that scene so much' (Carr 2008: 30). John Dankworth said:

> To say that jazz was divided on the validity and desirability of bebop would be seriously understating the case. It would be like saying that the Americans were a tiny bit cross with Japan after Pearl Harbour, or that Hitler was unkind to the Jews. (Dankworth 1998: 56)

Westbrook noted Dankworth shouting out at the 1956 Lionel Hampton concert: 'Why don't you play some jazz' (also noted by Parker (1993: 66)); conversely, Melly (2000: 581) observed 'traddies' (wearing their 'rave' gear) at the 1960 Beaulieu festival booing

Dankworth's modern jazz band. Significantly Godbolt has pointed out that it was the stance of traditional jazz musicians (not modern jazz) that jazz should be entertaining (1986: 219).[104]

Steve Race said regarding jazz style in 1961:

> The truth is there is no such thing as British jazz. There is only American jazz played by British musicians [...] I put it in a nutshell: as long as our jazzmen learn their trade from American records, they'll go on playing American jazz. (Golbolt 1986: 191)

Westbrook wanted to produce contemporary music and he did this by *drawing on* American jazz, as did British Improvised Music. Trevor Watts of Spontaneous Music Ensemble said:

> Sure, in the 1960's we reacted against the jazz music scene here, and the fact you were compelled to play jazz like an American or not at all [...] However by the '70's a lot of free and improvising musicians in Europe who began via those American jazz influences became rather anti-American jazz [...] denied the fact that without that involvement in American jazz in the first place, they wouldn't be doing what they're doing. (McKay 2005: 200)

Westbrook's peer Michael Garrick (b. 1933) wanted to draw on English culture too:

> I was moved by the melancholy that inhabits a lot of literature and its closeness to the realities of life. I thought there's a richness in English culture which is being ignored by all the jazz I heard; English musicians were just imitating the Americans who were obviously much better at doing what was their own thing. If we were going to be true to ourselves I felt that we ought to draw on our own culture. (Garrick 2010: 33)

Although Westbrook referenced the English traditional variety show and music-hall he did not access the British folk music tradition. This was probably because it was no more contemporary community music than American be-bop/hard-bop. In rejecting stylistic consistency Westbrook was not being superficially controversial but had realized that the central issue for modern British jazz was not to imitate styles, but emulate New Orleans music having cultural relevance; this effectively achieved the role played by Jelly Roll Morton:

> For Jelly Roll, jazz was not just music. It *was* Creole New Orleans; it *was* home and family; it was security and acceptance. What Jelly Roll did was to absorb the complex currents of the music and his hometown and, very early, to set about ripening them into a system of music. His compositions were inventions [...] reflections of what a whole musical community had to say. (Lomax 2001: 68)

---

[104] .Westbrook elaborated on this in an email (9th November 2011), saying that American be-bop in the 1940's had 'spirit' and 'fire' but also humour. He thought the Hayes/Scott 'Jazz Couriers' hard-bop band gave a carefully planned, balanced, well paced show, so he didn't have a problem with this particular modern jazz group. His problem was with the 'life-less, turgid, un-planned, club session' that took for granted and ignored the audience at a time when audience numbers were substantial, and started to drive them away. Tubby Hayes (b. 1935) effectively confirmed Westbrook's assessment by saying: 'In the early days it was a bit of a fad to ignore everyone and play on.' (Grime 1979: 63). Drummer Tony Crombie (b. 1925) held a similar view to Westbrook's: 'I think they come to see the thing happen and be involved in it somewhere. They don't come to be lectured to. They come to join in in some sense. If you exclude them, I think you've failed them. (1979: 61).

Lomax said Morton portrayed street, bar, and neighborhood scenes, customs and celebrations, 'depicting the whole rich background'. Hobsbawm has characterized this type of approach as creating: 'not individual works of art, ideally to be contemplated in isolation, but the framework of human daily life' (1999: 176). Jazz is a cultural activity where: 'Contemporary art slides into the art of contemporary life' (Chambers 1988: 11). The social function of jazz as a unifying force was described by clarinetist Sidney Bechet's brother:

> ... after they heard it so long, they begun to creep right close to it and enjoy it. That's why I think this jazz music helps to get this misunderstanding between the races straightened out. You creep in close to hear the music and, automatically, you creep close to the other people. (Lomax 2001: 99)

and

> ... they turn almost every weekend into a small Mardi Gras. The jazz funeral of a popular figure becomes a huge street ballet, lasting for several hours and involving a cast of hundreds or thousands of dancers, all doing their own thing. (Lomax 2001: xii)

In Morton's music were references to French, Spanish, Black, Red Indian, and Creole, culture.[105] More recently American tenor saxophonist and Black activist Archie Shepp said:

> So the sum total of my Western formal academic training and my Southern Negro Baptist orientation was a good through view of America. For me personally, it's impossible to imagine playing music without seeing my entire history associated with it. (Wilmer 1977b: 156)

I see here similarities in purposes for the 'happenings' of *Cosmic Circus*.

Jazz being related to social/cultural conditions has been noted intuitively by a number of writers. Mendl concluded the first study of British jazz in 1927 with jazz as: 'the spirit of the age written in the music of the people.' (McKay 2005: 16). Dyer said jazz used to be the music that 'best expressed the syncopated rhythm of New York', but was replaced by hip-hop as articulating the 'lived experience of the ghetto' (1996: 205). Whereas 1950's American jazz musicians wanted to find their own voice on their instruments, in the 1960's they began to 'take responsibility for the music' (1996: 200). This effectively summarizes the 1960s English modern jazz dichotomy, jazz as imported fixed style be-bop by gladiatorial musicians concerned with technique versus Westbrook's culturally expressive contemporary music.

---

[105] Morton was Creole. This has had different definitions at different times but Lomax gives it as French speaking people of Spanish/White descent (Lomax 2001: 83). But Morton had a French grandfather and Shawnee Indian grandmother (Lomax 2001: 202).

2 Westbrook and Politics in Perspective

2.1 A Preliminary Understanding of Westbrook as 'Political'

The basis of Westbrook's work being ostensively political appears only to be *Marching Song* (1969), which Nicholson called 'a progressive anti-Vietnam war suite' (2005b). It earned Westbrook the 'Talent Deserving Wider Recognition' category in America's *Down Beat* jazz magazine, 'the supreme achievement in jazz composition and arrangement to date' by Canada's jazz magazine *Coda*, and first place in the *Melody Maker* annual jazz poll. At the poll winners celebratory concert (Royal Festival Hall, May 1969) Westbrook subverted proceedings by starting his performance with an incomplete band that were drunk, with the rest still at the bar. He employed violent free improvisation and an impromptu selection of pop songs, and he sang for the first time ever. He said:

> ... it was almost desperation really because I hated that scene so much. By the time we went on stage, in a way I didn't care, and in a way I wanted to do something really strong. That was [...] heard by a lot of people, and a lot of people hated it because it was like nothing like any big band that had ever won the poll in the history of it. (Carr 2008: 30)

It was not the case that Westbrook's band was united in the concert being some kind of straightforward political protest; they did not know he was going to sing and no one was anti-American.[106] I see here his provoking the band and the audience as a Dadaist ploy to get a reaction; the anarchic protestation was not anti-establishment but an anti-art-establishment statement. Heining regards *Marching Song* as 'the quintessential British jazz recording of the 1960s and has written a substantial piece about it; [107] Westbrook told Heining:

> It wasn't conceived as a statement on Vietnam but war in general ... A U.S. LP version was issued at the time of the original release in the 60s. They'd done their own cover, which I think related it more to Vietnam. I remember a Coke bottle buried in the sand. Needless to say I wasn't consulted, and never had a copy. (Heining 2011b)

Searle referred to the recording artwork stating 'an anti-Vietnam jazz symphony' (2008: 168); it appears both he and Nicholson were misled by the American marketing. The association of

---

[106] This was confirmed by trumpeter Dave Holdsworth in passing conversation at rehearsals (29th April 2012).

[107] Heining sent me a draft intended as an appendix in his forthcoming book on British jazz of the 1960s.

this 1969 recording with the anti-Vietnam riots in Grosvenor Square, London, May 1968,[108] is an obvious link to make. But it had been performed in 1968 and archived material gave the composition date of the work as 1967; the piece 'Marching Song' was recorded in 1966.[109] Westbrook said of *Marching Song* that it was a 'dream and nightmare scenario' (Carr 2008: 26), and mentioned an actual dream to Hennessey adding:

> I was also influenced to some extent by my experience of National Service in Germany in the early fifties because Germany still bore the scars of bombing raids and I remember riding on the back of a truck through cities which were virtual bomb sites. (Westbrook 1998c: sleevenote)

It is important to bring out the general point that Westbrook's work was grounded in his personal experience. Heining noted this but, lacking a formal musical background, did not venture it as either impressionism or expressionism. Heining said:

> ... it is more about the reaction of human beings, collectively or as individuals, to events than about the events themselves. It is also concerned with landscape [...] the sleeve artwork is taken from a crayon drawing by David Desire, the child of a neighbour of Westbrook's in the East End of London. It has that grasping intensity of childhood - a childish grasping for the sounds, colours and violence of events. (Heining 2011b)

Westbrook conceived his sleevenotes poetically; they could be read as suggestions for film images and scenes, but could not be read as literal party-political propaganda statements. Regarding party-political flag-waving Westbrook has said decisively: 'Propagandist music makes things very simplistic, musically and politically, whereas in fact things are more more complex' (Lock 1985: 13). I have already pointed out (Chapter Two) Kershaw classified neither *Cosmic Circus* or *Welfare State* as 'overtly political' (1992: 101).

The twelve bar blues has been a central part of the jazz repertoire also permeating rock, soul, r'n'b, gospel, pop and funk. Although Westbrook accessed the whole of jazz history he did not use the form. I believe this was intentional. The nature of the words convey protest, dissent, hopelessness, but Westbrook's disposition is detectable as positive, forward looking, seeking to change by building creatively. Lomax said of Jelly Roll Morton:

---

[108] Trumpeter Alan Moore was present as a sociology student (email 15th September 2011).

[109] A commercially unreleased recording shows the presence of 'Marching Song' as a track: Appendix One.

> ... he was not moaning the blues, the lost and homeless, the freezing-ground-was-my-folding-bed last night blues, he was not protesting against the way things were run, because within himself he accepted Jim Crow, economic inequality, frustration and his own eternal insecurity as part of the natural order of things. (2001: 196)

Likewise, Westbrook accepted that 'the actual reality of humanity is suffering' (Carr 2008: 42). But far from merely observing, then criticizing or complaining from the outside, or from an 'ivory tower' ideology, he enthusiastically adopted a job-role within his community. Jazz should facilitate the aesthetic welfare of the audience by optimistically fighting for cultural change by doing something. Westbrook's interest in 'cultural-politics' (McKay 2005) is evident in his long-term attitude to BBC Radio 3 as an 'oppressive regime'. When Shipton confidently *told* Westbrook there was a political element to his work, he replied:

> This often comes up, and I'm not sure how much it related to the wider, sort of political scene, but within the musical scene as it were there was a sense of change happening really. Bursting through barriers was something to be prized really, questioning things, and in that sense there was a sort of political element. (Shipton 2008: 3:55)

The 'revolution' Westbrook called 'a period of tremendous experimentation' (Shipton 2008: 3:41), which confirms that his intention was to reform conventions in the cultural jazz-establishment-world and nothing to do with challenging party-politics in the world-at-large.

2.2 Westbrook in the Context of Jazz as Protest Culture

This section creates a context. Westbrook was a lifelong member of the Musicians Union and said (in conversation) he would 'never play a Tory event' and 'always voted labour'. As such he must have made a decision not to follow the degree of involvement in party-politics of his favourites: Ellington, Lyttelton, Hampton, Dizzy Gillespie, and Mingus.

The director of Notting Hill carnival band 'Mahogany' said 'carnival policing' has become synonymous with 'riot policing' and the community viewed as 'something that has to be pounced on' (Salandy 2011). Nicholson said of Blair and New Labour:

> The government has produced more Home Office legislation than in all other governments in our history combined, accumulating a massive range of legal powers and creating more than 3,000 additional criminal offenses. As the power of the state has grown, so to has its capacity to abuse that power, as the fate of the G20 protestors demonstrated all too clearly. The spectacle of unprovoked police violence and officers with their ID badges concealed came as a shock to most of us. (Nicholson 2009: 13)

Protest today is associated with outspoken minorities, extremists, and law-breaking, but the connotations of 'protest' were different in the 1960s where British New Orleans style parade bands made 'leftist marching music of the streets' (McKay 2005: 47). Jazz bands accompanied protests concerning: the Vietnam war and solidarity campaigns for Chile, Cuba, and Nicaragua; Aldermaston nuclear power, Cruise missiles, nuclear disarmament (CND), 'Polaris missiles in Scotland and B52 bombers in East Anglia' (Morton 2011); apartheid, human rights, Trade Union activities. Really these 'bands' were mostly ad-hoc jam-session gatherings functioning as entertainment, not as a tool to effect change. Like Westbrook, trumpeter Geoff Nuttall was involved with alternative theatre with *People Show*. Nuttall said the 'shambles' of being unrehearsed, and using London Transport bus drivers/conductors caps, made events less 'pro-empire' and more 'comic nostalgia' with 'bohemian eccentric dress and manners' (Chambers 1988: 149). The CND symbol was simply part of the jazz fans ('ravers') dress code ('gear') standing for an anti-authoritarian *attitude* rather than for action to be carried out (Melly 2000: 567). Nuttall said it was a: 'wild public festival spirit that spread the CND symbol through all the jazz clubs and secondary schools in an incredibly short time. Protest was associated with festivity' (Nuttall 1968: 51). Jazz photographer Val Wilmer also experienced the Beaulieu jazz festivals and the Aldemaston marches as parts of 'the same social and musical scene' (McKay 2005: 85) because jazz and dancing were 'interchangeable terms' (Melly 2000: 386); 'most jazz clubs had dance floors' (Dankworth 1998: 172); Lyttelton's article 'For Dancers Only' supports this (2008: 130-152). Therefore, musicians taking part in a street protest or being 'supporters' of CND were not meeting sufficient conditions for being labelled 'political'; they were conforming to jazz being part of a peaceful protest culture for the spreading of awareness as entertainment.

Ostensive protest with explicit political messages has occurred in jazz. In 1919 the American Original Dixieland Jazz Band played the Peace Ball at London's Savoy Hotel.

Ellington endorsed 'All Harlem Youth for Jobs and Peace' ending up on F.B.I. files in 1938 as 'un-American communist' (Nicholson 1999: 192; Hobsbawm 1999: 371). In 1945 The Young Communist League in Britain promoted concerts by George Webb's Dixielanders, who produced the 'socio-political paper *Challenge'* (Godbolt 1986: 199), and regularly played for the Workers Musical Association (Lyttelton was a vice-president (McKay 2005: 56)). In 1952 Charlie Parker's *Rockland Palace Concert* was organized by the American Communist Party. Dizzy Gillespie held a communist party card (Hobsbawm 1999: 371). Dankworth was photographed mixing defiantly with black South-African musicians in 1954, and rejected a South-African tour worth £10.000;[110] he helped trumpeter Hugh Masekela and others leave South-Africa by housing them and organizing work. An associate of the Dissident Society, he co-founded Stars Campaign for Inter-racial Friendship (SCIF). Dankworth, Lyttelton and Hampton performed fund-raising concerts for Christian Aid (Dankworth 1998: 106-112). Chris Barber and Kenny Ball were photographed at a 1976 fund-raising concert for Thatcher's tory party at the Albert Hall.

Politics has permeated the music of some jazz musicians. In America Charles Mingus named some of his songs very specifically: 'Free Cell Block F, Tis Nazi USA', 'Remember Rockefeller at Attica', 'Lord Don't Let Them Drop that Atom Bomb on Me'. Concerning racism and civil rights, Sonny Rollins recorded *Freedom Suite* in 1958; Max Roach *We Insist: Freedom Now Suite* in 1960, and *Speak Brother Speak* in 1962. In 1969 Charlie Haden's *Liberation Suite* referenced the Spanish Civil War and Cuba; Atkins remarked on its similarity to Hans Eisler's *Songs of the United Front* (Harrison et al 1975: 124). Eisler, composer of communist songs (Eisler 1978), said: 'I functioned as the messenger of the working class movement.' (Willett 1984: 162). He did what Hindemith would not do for Brecht and 'gave

---

[110] Although Dankworth said that after this: 'Every left-wing cause was thrown at my feet for assistance in some form or other [...] Some of the crusades I was asked to join I considered should be treated as cross-party matters, and felt strongly that racialism was one of them. To make it a party issue would alienate lots of would-be sympathizers.' (Dankworth 1998: 110).

supremacy to the text' (Willett 1986: 136). There is no evidence that Westbrook used music as a vehicle for carrying worded messages calling for party-political change, neither had he made statements, or even belonged by association to the benign culture of protest.

3 Westbrook's Ensembles as Microcosms of Social Dynamics 1962-1973

Westbrook's private notes - 'Overture to a Jazz Life'- are illuminating. Despite the class connotations of public school, he said he was lower-middle class and education was simply a major family priority. He appears less anti-establishment and anti-authoritarian, leaning towards anarchy, than opposed to the frustration of unproductivity caused by pointless routines, rules, and rituals. He stated: 'Not being able to join in because not wanting to join in. The sense of being isolated, out of kilter with society, began at school'. His National Service experience added to this alienation. This was consolidated by his squalid student 'digs' outside of the 'class-ridden' inner sanctum of Cambridge University. An empathy with lower classes emerged from his lived experiences in a series of mundane jobs. I see his becoming a leader as a way of being directly involved in the world, yet maintain his distance. Gathering musicians was a class issue as 'trad' he considered upper-class and modern jazz as working-class. Artistic dependence on musicians implicitly brought cultural relevance as juxtaposing communities of musicians created social structures, microcosmic societies. These multi-faceted organisms evolved constructively through contingent interactions and confrontations. This is how I interpret his saying 'Jazz should be in the centre of life', 'all life has to be there', and: 'the essence of what we do as jazz musicians [is] a vision of music as being at the heart of a community' (Clark 2004: 14-16). Westbrook refusing affiliation regarding class was consistent with his artistic credo of reflecting the richness and diversity of the world. His music did not *represent* his vision of society in some way, real society was *presented* by the actions of its musician *representatives*. Hobsbawm noted (evoking Zorn in Chapter One):

> Ellington showed no interest in making or keeping scores of his works, not because he did not have their sound and shape in his mind but because his numbers had no meaning for him except as played, and, as in all jazz, they varied with the players, the occasion and the mood. There could be no such thing as a definitive version [...] The problem of situating Ellington as an 'artist' is in principle no different from that of describing the great choreographers, directors or others who impress their character as individuals on team products. It is merely rather unusual in jazz. (Hobsbawm 1999: 349-50)

3.1 The Inadequacy of the Big-Band and Ellington as Models

Westbrook is portrayed in narratives of British jazz history as 'a big-band leader', but he has contested this (Oakes 1984: 25).[111] He said: 'In practice, there's been this steady evolution of small groups over that time.' (Heining 2006: 40), by which he must mean *The Sextet*, *The Other Band*, and *Solid Gold Cadillac*. But undeniably his tendency has been to use these at the centre of the largest forces affordable. The complexity resulting is illustrated by *Metropolis*. It started out in quartet format, with pieces recorded in 1966 by *The Sextet*.[112] Westbrook's notes state 'Written for 17-piece orchestra with an Arts Council Bursary [...] presented by the London Jazz Centre Society at the Mermaid Theatre, London on May 18, 1969'. It was recorded in 1971 with forces of 23. He arranged the piece for a small group he didn't know in Helsinki, then re-scored it in Denmark to take advantage of the five trumpets and five trombones of the Danish Radio Big Band. Some pieces appeared, re-named, on *Live* (1972) by rock band *Solid Gold Cadillac*.[113] This shows *Metropolis* was material with which he carried out his job of work using a variety of ensembles.

The large ensembles did not constitute big-bands as his departure from established conventions (shown in Chapter One) prevented them being so by definition. Importantly he said of the 'Deram' recordings: 'the large group things were really just an expansion of the

---

[111] Morton said Westbrook's 'reputation depends' on the early large scale recordings on the Deram label (Cook and Morton 2008: 1489). Carr et al (1995: 686; 2008: 43), Case and Britt (1979: 205-206), Larkin (1999: 899), Lock (1994: 69), Mathieson (1992: 16), and Nelson (2006b: 1:40), share a similar view. In their recent retrospectives Nelson and Heining have begun to realize that 'Westbrook' was not synonymous with 'big-bands'. Nelson (2006) qualified the big-band descriptor by saying small groups are 'probably' more important to understanding his music than fans or critics have realized. Heining partly accepted Westbrook's point that the Deram material was not 'the whole story', but deems them 'essential to any fan serious about British jazz.' (2006: 40, 42).

[112] This 1966 recording was unreleased. Appendix Two.

[113] There are 1972 and 1974 versions of *Marching Song* by *Solid Gold Cadillac*: Appendix One, Appendix Two.

small group but with more instruments and relying very heavily on improvisation.' (Heining 2006: 42; also Clark 2004: 15). Here he is not being fair to himself as this was an artistic credo. A core of essential musicians, referred to as 'the usual suspects' (like *The Sextet*), was expanded with 'additional' musicians from other musical communities (like *The Other Band*), and 'functional' musicians (session players).[114] That Westbrook was not writing for the same virtuosi in a band with a fixed personnel prevents Ellington sufficing as a model. The creative challenge was to respond artistically, to work with the environment he found himself in, and not selectively impose from the outside egocentrically. This required a flexible workforce.

3.2 The Contingent Historical Background to Westbrook's Community of Musicians

Westbrook moved to London in 1962. In 1963 drummer John Stevens invited musicians to explore free-jazz/Improvised Music at 'The Little Theatre Club' (Monmouth Street, West End). This community played six nights a week, 8 to 11pm, up to 1972. Additionally, when Ronnie Scott's club moved in 1965, 'The Old Place' (39 Gerard Street, Soho) was offered to Stevens who declined it, and it became modern jazz orientated. For a while Westbrook used these two venues and his large ensembles drew on the two communities of musicians. That this was unusual should not be passed over as jazz and free-jazz musicians operated mutually exclusively through choice (much like revivalist and purist exponents). Westbrook worked at the modern jazz orientated 'The Old Place' for eighteen months with his sextet,[115] playing every Saturday night, all night, for a fee of £5 per head. Through this 'open house' he became aware of many other musicians and evolved his approach of working flexibly, expanding his small bands to different degrees depending circumstances and availability. Westbrook said

---

[114] These terms were used in a personal email December 2008. He also drew a parallel with 'extras' used in films.

[115] Prior to the sextet there was evidence of an eight piece in which Westbrook played valve trombone (Shera 1966b) and an eleven/twelve piece that became a sextet where he switched to piano due to availability issues (Shipton 2008: 1:00). The contingent non-availability and fading interest he gave as the reason for the unusual default line-up of alto and baritone saxophone and trombone in his sextet (Appendix Three).

that here he produced his first serious band where he could really 'get the music together' (Shipton 2008: 00:50). This is the context for understanding his saying:

> During this past two years, my ideas and those of the individual members of the band were steadily evolving towards a new concept of group organization that would make more effective use of the band's resources [...] many of the compositions that John Surman and I wrote were reaching out towards this. Nevertheless one had to wait until the band was ready to contemplate the full implication of this - a step that would mean rejection of most of its previous material [...] During the past few months this has been reached. (Shera 1966b: 8)

Because of the time-demand problem of composing for all-night engagements whilst working as a teacher full-time, he departed from the conventional use of detailed scoring and developed the broader looser structural organization of sounds using a system of cues for segueing themes, solo cadenzas, and using free-wheeling rhythmic sections with open-ended improvisations. For precisely this reason of time economy Count Basie had generated many simple riff based compositions to 'springboard' featured soloists. Westbrook said it was the 'practical solution to how to fill an entire night with music'.[116] Later though these became characteristic features of new British modern jazz as a style.

Westbrook's 'The Sextet' was a modern jazz band consisting of 'core' players: Mike Osborne (alto saxophone), John Surman (soprano and baritone saxophone), Malcolm Griffiths (trombone), Mike Westbrook (piano), Harry Miller (double bass), and Alan Jackson (drums). 'The Other Band' played free-jazz at 'The Little Theatre Club'; this was Bernie Living (alto saxophone), George Khan (tenor saxophone), Dave Holdsworth (trumpet), Paul Rutherford (trombone), plus again Westbrook, Miller and Jackson.[117] Table One indicates Westbrook created stables, or a pool, of musicians. The detectable shift in the profile with time is undoubtedly due to his reacting to contingent changes in musicians' circumstances and less his pro-active decision making.

---

[116] Appendix Three

[117] There is a lack of clarity between Westbrook using a sextet and 'The Sextet' in the literature (e.g. Carr (1973: 24)). That is to say, confusion between the description and the name. Archive materials and a personal email (10th June 2010) and an interview with Westbrook (Appendix Three) clarified the situation beyond doubt. Carr mentions musicians Westbrook heard at 'The Little Theatre Club' and wanted to work with (2008: 26), and Wickes mentions 'a second band' (1999: 62), these are references to 'The Other Band'.

Table One: Mike Westbrook's Community of Musicians

A1	A2	A3	A4	B	C	D	E	F	G	H1	H2	X1	X2	X3	X4	X5	K	L	M	N	O	P	
x					x	x	x																Surman
x	x	x	x		x	x	x	x	x					x	x	x							Osborne
x	x		x		x	x	x	x	x				x	x	x	x	x		x	x			Griffiths
x	x	x	x	x	x	x	x	x	x			x		x	x	x							Miller
x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		Jackson
	x			x	x	x	x	x	x	x	x			x	x	x	x						Holdsworth
			x	x		x	x	x	x	x	x			x		x							Rutherford
				x	x	x	x				x												Living
			x	x		x	x	x	x	x	x		x	x	x	x	x	x	x	x	x		Khan
					x																		Chambers
											x												Bailey
							x		x					x		x							Lowther
							x		x														Laurence
							x		x														Marshall
							x	x	x			x		x	x	x							Warren
							x		x														Wheeler
							x		x					x		x							Skidmore
									x			x											Warleigh
									x			x											Beckett
							x																Gibbs
									x					x		x							Taylor
								x	x	x	x	x		x	x	x							Winstone
								x				x		x	x	x			x				Spedding
									x				x				x	x					Boyle
																	x						Wintour
													x					x		x	x		Potter

A1	A2	A3	A4	B	C	D	E	F	G	H1	H2	X1	X2	X3	X4	X5	K	L	M	N	O	P	
																			x				Babbington
																				x			Godding
									x								x		x				Trench
													x						x	x	x	x	Minton
																						x	Coxhill

x = Produced by Fiachra Trench

Many more 'functional' and 'additional' musicians are not listed.

Key
A - 'The Sextet' 1965-1968 (e.g. on Live at Montreux)
A2 - 'The Sextet' 1968-1971
A3 - 'The Quartet' circa 1970
A4 - 'The Septet'
B - 'The Other Band'
C - *Celebration* (1967)
D - *Release* (1968)
E - *Marching Song* (1969)
F - *Love Songs* (1971)
G - *Metropolis* (1971)
H1,H2 - *Copan Backing Track* (1971), two performances.
X1 - *Earthrise* (1970) - Exeter, *Cosmic Circus.*
X2 - *Earthrise* (1970) - from performance notes, *Cosmic Circus*
X3 - *Earthrise* (1970) - from performance notes, *Cosmic Circus*
X4 - *Spring Event* (1970) - *Cosmic Circus*
X5 - *Circus Time* (1970) - *Cosmic Circus*
K - *Tyger* (1971)
L - *Live (Solid Gold Cadillac)* (1972)
M - *Solid Gold Cadillac* (1972)
N - *Brain Damage (Solid Gold Cadillac)* (1973)
O - *Man Friday* (1973) (stage version by *Solid Gold Cadillac*)
P - *The Brass Band* (1973)

Interestingly, it is evident that the usual pairing of Westbrook with saxophone soloist Surman in British jazz literature did not endure as long as Westbrook with saxophone soloist (and actor) George Khan, which is never mentioned in the literature. Clearly, work with Surman cannot be used to characterize Westbrook's work of the period. It is also evident that regarding the use of personnel, the same approach applied to conventionally acceptable jazz style activity and that involving multi-media. Using a pool was a wholly practical solution to the problem he identified as the market-place forcing him to accept engagements and book musicians 'before knowing how he was going to use them' (Carr 2008: 26).

There is no evidence that Westbrook ever 'head-hunted'. On moving to London in 1962 John Surman happened to move with him and became a featured soloist. Three others also moved, Lou Gare (saxophone), Lawrence Sheaff (bass), and Keith Rowe (guitar), but in 1965 they left to pursue Improvised Music with AMM.[118] Westbrook said that he didn't think of them as 'his' musicians who 'left' as the association was 'loose'. He said Tom Bennellick wanted to join a friend already in the band, so he wrote a French horn part for him. Dave Holdsworth told me he telephoned Westbrook to say he thought 'The Sextet' needed his trumpet, Westbrook disagreed a trumpet was 'needed' but thought *him* a valuable resource.

3.3 Collectives and Co-operatives as Models

Berendt (1976: 404) generalized that collectives have been a general trend in European jazz. But 1960s examples are evident in Improvised Music rather than in modern jazz. There was SME (The Spontaneous Music Ensemble, formed by John Stevens, Trevor Watts, Paul Rutherford), AMM, The Music Improvisation Company (MIC), the Instant Composers Pool (ICP) in Holland. In drawing musicians from a pool they were not truly democratic structures. In America the Advancement of Creative Musicians (AACM) had core members of The Art Ensemble of Chicago, like Westbrook had his 'The Sextet'. The problem is that 1960s ensembles and later ensembles of the 1970s have been conflated. The first democratic group was the Bristol Musicians Collective formed in 1974,[119] followed by co-operatives in London in 1975 and Southampton in 1978.[120] In 1976 Derek Bailey (of SME) formed *Company*, but it was not democracy as he did the choosing and always included himself.[121] He said regarding

---

[118] Gare, Rowe, Shaeff, and drummer Eddie Prevost, formed AMM which also involved composers Cornelius Cardew (specifically his graphic scores), John Tilbury and Christian Wolff and later Christopher Hobbs.

[119] According to Ian Menter who co-formed the BMC (personal email 14th November 2011).

[120] I co-founded the Southampton Musicians Co-operative with Ray d'Inverno.

[121] 'I'm not arranging gigs for those twats! I have to say that this is why I do it: because it gives me a chance to play.' (Ansell 1977: 244.).

the ever changing personnel: ‘it has to change because if it didn’t you’d be constantly influenced by previous events, which is the idea of regular groups. So, you have to have an influx of new people and ideas’ (Ansell 1977: 244); he selected musicians he felt provided a ‘spectrum of improvisational ideologies’ (1977: 240). Bailey brought the ingredients together rather than shaped the outcomes; he said: ‘all attitudes towards free playing were included but it was enough that they appeared alongside one another, they did not have to reconciled’ (1977: 243). Westbrook’s approach was clearly consistent with Bailey’s and the 1960s British Improvised Music ensembles, rather than with the truly democratic model of collectives and co-operatives that only emerged in the 1970s.

Westbrook said that, had he been solely an instrumentalist, he would have pursued British Improvised Music.[122] There were four reasons why he could not have produced improvised music like Barry Guy’s ‘The London Jazz Composer’s Orchestra’, or the communal Incus record label of Derek Bailey, Evan Parker, and Tony Oxley. Firstly, Westbrook shaped the long-range order of the performance as his vision alone. Secondly, Improvised Music was not really free because it actively sought to exclude types of music, including repetition using rhythms and riffs and chord sequences, ‘catchy’ melodies, and pre-composed/arranged aspects. He said: ‘working in the Old Place you’re in a very hip scene. You had to kind of watch your step in a way’ (Carr 2008: 27). ‘Free’ music then was yet another rule-governed stylistic trap, even as so-called ‘non-idiomatic music’ (Bailey 1993: xi). Contrived exclusions amounted to insincerity, elitism, and censorship. Westbrook included at will rather than excluded by definition, he said: ‘Basically I believe one must have artistic integrity, artistic freedom, because that’s what gives you the determination to carry on.’ (Lock 1994: 72-73). Thirdly, the music did not reflect the musicians’ identities. Some he found to be ‘interesting, funny, people’ but their music was ‘incredibly humourless’ (Clark

[122] Appendix Three CD1.

2004: 15): this was insincere. Fourthly, he noted audiences for improvised music were small (Carr 2008: 24), his 'Ellingtonian' entertainment approach required audience appeal. Points two, three, and four, made for music not at the heart of the community, like be-bop/hard-bop.

Collective and co-operative organizations in jazz were few but not unfamiliar. Count Basie called Bennie Moten's 1930s big-band a 'commonwealth band'; members could vote on anything. In this way Moten was eventually deposed democratically as leader and Basie took his place (Basie 1986: 146). In Britain in 1939 *The Herald's of Swing* co-operative was formed, the idea being that bands could be assembled from a pool of musicians to share out work rather than turn it down. In 1947 George Webb's band was a co-operative with equal profit sharing (Lyttelton 2008: 114). When Lyttelton brought Buck Clayton over from America to guest with his band: 'he made it clear from the outset that he didn't want to work as a 'star' soloist but as a member of the band' (Lyttelton 2008: 159). Ironically, when Lyttelton took over Webb's band he restructured it as management-and-employees; Lyttelton became a successful jazz-businessman forming and running a booking agency. Conversely, Dankworth 1950s band began as 'a social unit as well as a musical one' (Dankworth 1998: 83); they spent time together watching cricket. It was a 'a profit-sharing alliance' but he said:

> Don Rendell [...] was married and thus, we all felt, qualified for a rent allowance, meaning that when business was bad [...] Don's rent was taken out of the kitty before the split. This rule, also unwritten, always applied when anyone with extenuating circumstances needed a bit of assistance. (1998: 75)

Although Westbrook has drawn on a range of influences logistically, his own conceptual approach cannot be reduced to any one of them. He accorded with the general trend in 1960s British Improvised Music that he would have experienced at 'The Little Theatre Club'; although they could not have shared his problem, which was: how could a composer stand alongside improvisers as an equal? The answer rests on his assertion in his private notes - *Overture to a Jazz Life* - that his early experiences (seen above) gave him a 'contempt for authority' and made him a 'Socialist for life'.

3.4 The 'Westbrook Cottage Industry' as a Socialist Mediating Structure

In the absence of a perfect-fit with existing conceptual structures, a model for understanding Westbrook's ensembles must be constructed. Hobsbawm (1998: 175, 183) said socially conscious artists discovered the working class as a subject and were drawn towards the labour movement, but placing emphasis on its concerns and struggles rarely extended to belonging to organized socialist movements. Berger (1979: 62) noted a shift in the 1960s from talk of political revolution to cultural revolution, but Hobsbawm highlighted there being no necessary connection between socialism and the cultural avant-garde, it being a semantic confusion that 'what is revolutionary in the arts must also be revolutionary in politics' (1999: 171). Similarly Mumford (2010: 9, 20) said Brecht did not commit to any political agenda for change; his Marxist way of looking at the world artistically did not translate into joining the communist party. Willet said: 'For Brecht scientific thought in the social field was identified with Marxism, but that did not lead him to talk Party jargon, or simply to present stock conclusions' (1986: 79). This I think neatly describes Westbrook's position.

It was consistent with late 1960s art in general that *Cosmic Circus* ended up on the University circuit as revolutionary talk became confined to 'a subculture of upper-middle-class youth' (Berger 1979: 63). In the universities I feel Westbrook saw 'the troops of the revolution' being 'naked children of nature dancing to the tune of primitive drums', and not the 'masses of Marxist prophecy' (1979: 64). Berger (1979: 88) said socialism was assumed as the only rational conclusion for an informed understanding of the modern world, and similarly Westbrook showed a passive common-sense socialism in saying he could not imagine how any reasonably intelligent person could be anything other than socialist, following this with a music specific statement:

> And one's experience as a musician confirms it. I think jazz is socialist music, it has to be - because of its very nature, its origins, the whole image of society which is contained in the activity of playing jazz. (Lock 1985: 13).

He told Heining something similar:

> With hindsight obviously - because on finds out as one goes along really - the discovery of jazz launched me into a sort of socialist basis right from the very beginning of discovering New Orleans jazz and that alternative culture if you like. (2011b).

And told me he found Ken Colyer's traditionalist style to have an inherent 'democratic structure'.[123] But Westbrook was not ideologically naive like Leopold Tyrrmand saying:

> For most of us the collective improvisation of a dixieland combo came to mean, if only subliminally, the perfect emblem of freedom and all the necessary energy to defend it. It was an image of liberty whose dynamics, at the time, seemed invincible, the ultimate representation of free utterance. (McKay 2005: 43)

More appropriately, Berger said socialism is faith in renewed community (1979: 174):

> ... unlike liberalism, however, socialism has also successfully incorporated the themes that have arisen in protest of the discontents of modernity, notably the theme of renewed community [...] liberalism has rarely had much to say about fraternity; socialism, by contrast, has made this one of its most inspiring ambitions. (1979: 90).

Westbrook's socialism was a *de-facto* default consequentialist position arising from features of the music, and another found-object, a quality shared with the macroscopic world as the contingent general trend towards socialism in 1960s Britain. This is the cultural significance of 'part of' in his saying: 'This was a time when 'progressive' jazz seemed a part of building a new socialist Britain' (McKay 2005: 21). Westbrook's *awareness of socialism* in the music subsequently became *a socialist awareness* in his leadership style. He said: 'among musicians there is great equality. It's not stars and groundlings. We're all in it together. And there is a huge love for the music and a desire for a world in which it can be a really powerful force for good' (Heining 2006: 42). But interestingly he said:

> It has to be the kind of vision of society or collective activity where people contribute what they're best at [...] When you are onstage, there's an incredible equality between all the performers, everyone is mutually dependent. I think jazz is a much more collective activity than people acknowledge. (Lock 1985: 13).

So by 'equality' he did not mean equivalent/identical roles and opportunities, but equal value placed on each contribution in a symbiotic system. Musicians need not be jacks-of-all-trades in Westbrook's microcosmic world anymore than in the everyday macroscopic modern world where people have distinct trades as specific functions (for example: good sight readers need

---

[123] Personal email 9th November 2011.

not contribute improvisations). Both are entrusted to do their jobs as skilled practitioners, to 'TCB' ('Take Care of Business')[124] as autonomous workers. Indeed, Hobsbawm (1999: 361) has located dance-band musicians of the 1920s/1930s between skilled workers and the lower-middle classes, and Berger associated the cultural revolution of modernity with the 'blue-collar masses coming into their own' (1979: 69). In 'the trades' personal characteristics, opinions and moods, dispositionally influenced the individual's ways of working and Westbrook has spoken happily of 'explosive situations' due to 'a bunch of characters with really incredible personalities, and all quite convinced about their own thing which was what the appeal was' (Carr 2008 30). The desirable point about multiple views and perspectives was that musicians were not separate from their communities-at-large as people; they shared their social worlds with non-musicians with whom they may have had more in common.

Kate Westbrook called the Westbrook approach a 'Cottage Industry' (Trelawny 2010). Evident were values Berger called 'Protestant Ethic' including 'discipline, achievement,, and faith in the onward-and-upward thrust of technological society' (1979: 63), and 'freedom from self-doubt' (1979: 67), and invention of the self through labour. These are close to socialist values of history-as-progress, the perfectibility of man, and man's ability to overcome his afflictions by taking rationale control of his destiny. Modern 1960s Britain heralded an awareness that tradition was no longer binding and innovation and revolution were motivational forces for change. Berger said after the Second World War: 'it [was] not so much that individuals become convinced of their right to choose new ways of life, but rather tradition [was] weakened to the point where they *must* choose between alternatives whether they wish it or not' (1979: 108). If British Improvised Music musicians were left to their own devices, what emerged could be personal musical expressionism, self-indulgence of the type Westbrook previously saw in British bop musicians: both were examples of musical spinning

[124] A popular phrase in the 1960s, tenor saxophonist Alan Skidmore even named a recording *TCB* (1970).

cogs that were not part of the cultural machine. As a leader, Westbrook's Dada-like provocations did not direct or control consequent strong reactions but allowed freedom of expression in a social context. He would see: 'the band nudging each other and saying, 'Christ! What's this?' [...] they eventually cottoned on and in the end they even used to enjoy it' (Carr 2008: 28). And: 'musicians would say - ''Well, what the fuck is this?' [...] in those days people fell about laughing when we played the march in *Marching Song* at the first rehearsal' (2008: 21). He told me that bassist Dave Holland was frequently 'embarrassed' and left, and that was 'OK'.[125] This accords with Hobsbawm saying of Duke Ellington:

> ... his music is important because of the way it is made. Duke the devious manipulator, knew that each musician in the band had to make the music his own. He might do so by being left deliberately without instructions, discovering on his own [...] Or he might be needled by Duke's deliberate insults [...] There was method behind the apparently chaotic indiscipline of the band. Conversely Duke was nourished by his musicians [...] because their voices gave him his own. (Hobsbawm 1999: 348-49)

It seems to me that in simultaneously liberating and shaping musicians the 'Westbrook Cottage Industry' was acting as a 'mediating structure'. Berger (1979: 169) said mediating structures are aggregations of people standing between the individual in their private sphere and the large institutions of the public sphere. Institutional megastructures are alienating in imposing limits and controls, but they leave the individual 'a remarkable degree of freedom in shaping his private life' (1979: 171). The individual has to cope with finding identity and meaning, but Berger (1979: 172) said a social contract or general morality cannot rest upon the unstable and unreliable efforts of 'atomized individuals'. Mediating structures as subcultures provide stability by sharing supporting values, Durkheim's 'collective conscience', without particular individuals giving up their individuality. In identifying the 'Westbrook Cottage Industry' with 'mediating structure' the benefits can be read as the same:

> Nowhere on the [ideological] spectrum is the concept of mediating structures really at home. But a positive conclusion may be drawn from this. Precisely for this reason is the concept politically promising. *It cuts across the ideological divides*. At a moment of history when many people, in all the different political camps, feel that the old ideologies have become sterile and that new starting points are needed, this cutting across quality of the concept of mediating structures makes it politically interesting. [...] One finds that these implications jump back and forth between conventionally right-

[125] Appendix Three. Holland went on to play with Mile Davis.

> wing and left-wing positions. In other words, the concept slices reality up in new ways. (Berger 1979: 175)

The 'Westbrook Cottage Industry' solved the problem of how a composer/manager role can have equal status to improvising musicians through socialism. As a mediating structure it became one home for post-war 1960s English jazz; a place where complex processes would optimistically lead to ways forward without prescription, without imposed procedures, with no guarantees of outcomes. The opposition to orthodoxy using a complex undefined process I think explains Westbrook's resolve, his appearing in surprisingly 'good heart' and 'without cynicism or dejection' (Nelson 2006), concerning the failed changes of the 1960's. He said:

> I think we all thought that things were going to change socially, politically, culturally - that there was a new age. I think the sobering thing is that we just realize its going to take an awful lot longer and that there are going to be be many retrogressive steps along the way. But we are still engaged in that fight and so are all the people in their different fields who are all trying to find a creative way of responding to the world. (Heining 2006: 42)

3.5 Musical Socialism: *Marching Song* as a Social Allegory not a Political Message

Westbrook's music was not representational of society but was similarly a product made by the same type of melting-pot process that was responsible for everything else in contemporary day-to-day life. Heining (20011b) and Searle (2008: 168-170) interpreted the sounds of war literally, tanks, machine guns, and the like, by hearing *Marching Song* as sonic analogies. I see the work as allegorical. There is a parallel between the process of making the music and the subject matter - conflict. Both war and jazz emanate from the way the modern world works and highlight concerns in the same area regarding the need for practical resolution of a multitude of forces within and between communities, sometimes by the creation of dynamic equilibria without reconciliation or one-sided outcomes (as Bailey had said of *Company* (above)). Free-speech in 1960s society meant recognizing a need for balance through the exercise of tolerance and compromise. This was because the new nature of a complex post-war world gave rise to choices in navigation, different interpretations, which led to those with different perspectives being deemed 'equal'. In such a fragmented ambiguous world conflict

is inevitable and unavoidable. The way forward was not for a ruling elite to impose laws, rules, guidelines, codes, regulations, from above, but for dynamic systems to evolve. Successful jazz music performances are the result of constructive processes of working-through differences and conflict. The particular versions that result, emerge from within organically with no impositions from without, not all is resolved and some residual contradictions may be presented and tolerated as juxtapositions. Multiple perspectives are catered for and development (preferable to 'progression') is not directional or uniform, nor does the equilibrium point always slide gently; it sometimes jolts as one hybrid form resonating with the whole gives way, temporarily, to another. Just like jazz, community is not about winners and losers but about temporary versions of a complex state of affairs. *Marching Song* is an anti-war work in so far as when war breaks out, because the shifting equilibria and resonating hybrids are not tolerated,[126] then all is already lost - in advance. War is the wrong process, the wrong tool for a job that must be done. Sociologist Peter Berger said:

> To be human means to live in a world - that is, to live in a reality that is ordered and that gives sense to the business of being human [...] Through most of human history, individuals lived in life-worlds that were more or less unified [...] Modern life is typically segmented to a very high degree, and it is important to understand that this segmentation (or, as we prefer to call it, pluralization) is not only manifest on the level of observable social conduct but also has important manifestations on the level of consciousness [...] the individual, regardless of his own location in the occupational system, must inevitably come into contact with a number of these segmented worlds [...] the individual also attempts to construct and maintain a 'home world' which will serve as the meaningful centre of his life in society. (Berger et al 1977: 62-63)

Westbrook's use of different communities of musicians for *Marching Song* was neither the setting up of a discussion group nor a battle-royal, but a practical workshop that mirrored 'pluralization'. In *Marching Song* both Heining and Searle assume saxophonists Khan and Skidmore to be on the same side because in the same band, actually they are 'opposed' in representing modern jazz and Improvised Music. Westbrook choreographs the opportunities for them to make their stylistic points separately and together.[127] The result is a complex

---

[126] 'Resonance hybrids' is a term I have borrowed from organic chemistry. It is used where observed behaviour cannot be explained by a molecule having a single fixed structure, but can be explained by its resonating between two or three structural forms.

[127] Chapter One: Table Eight. I have picked the tenor saxophone pairing but the table shows many more.

interactive and contingently constructive duet by two individuals in ‘segmented worlds’; not resolution or dilution through compromise, nor a stalemate. Westbrook had said, through *Earthrise* (1969), that after the moon-landing nothing changed for the individual, the new had no consequences. This was a criticism. Events should not be spinning cogs that are not part of the machine. They must be made to have implications through attempts at integration.

4 Conclusions

Westbrook’s contentious broadening of the terms of reference for English jazz with his dramatic works (of Chapter Two) can now be seen as historically connected to the entertainment traditions of early New Orleans jazz, vaudeville, and dance-bands. Being ‘entertaining’, as meaning ‘appealing to all’, understandably entailed attempts to be both classless and apolitical; starting with a *tabula rasa* and not judging or prescribing in order not to exclude any faction of society from identifying with his music. His central concept here was the socialization of the means of production through the creation of ‘The Westbrook Cottage Industry’ as a ‘mediating structure’. In now reconsidering all Westbrook’s works from 1958 to 1973 (in Chapters Two and One) musical/jazz style considerations should be set aside. All his work was about confrontation and the balancing/resolution of a multitude of forces arising from his process of juxtapositioning. To produce artworks, that would fulfill the function of being entertainment, Westbrook devised an artistic credo. This was not a clear abstract theoretical concept. It was more his building a working practice on the foundations of personal traits that was then fed continually by experiential learning. The latter included an affinity with the work and practices of Bertolt Brecht (Chapter Four). And, that innovation and communication could arise constructively from the juxtapositioning of historic material with cultural references came from his formal art school training (Chapter Five).

4 A Brechtian Model for Understanding Social Function

> Brecht was receptive to a number of influences, and never rejected what he had once absorbed. [...] yet perhaps nothing was so individual as continually varying mixture. This was not just willful, or mere wayward picking up of scraps: every strong influence which he underwent seemed proper to the state of his own development at the time, and in each case it is previously suggested in his own work [...] Magpie as he was, his preferences were clear, and if it is at all reasonable to compare him to Shakespeare it is just in this: that he remains overwhelmingly himself despite the use of many models. 'Shakespeare' he said, 'he was a thief too ...' John Willett [128]

> If great artists thieve rather than merely cravenly borrow, Mike Westbrook can legitimately be called a magpie. Brian Morton [129]

Part of how Westbrook broadened the terms of reference for English jazz was by selecting autonomous musicians from different musical communities. I interpreted him conceptually using Berger's pluralized 'mediating structures'. He proceeded by setting problems and asking questions of his groups. Attempted conflict resolutions amounted to his socialization of the means of production, which led to music as a contingent product. Brecht's *Lehrstucke* is an appropriate practical model for understanding this way of working. For both men social dynamics within the ensemble, as a community, mirrored those in the world-at-large and led to what I see as allegorical montage art-works; this enabled their performances to have social functions in empowering audiences. I also show many other accordances between them.

1 A Cursory Comparison of Westbrook and Brecht

Westbrook intuitively realized as an audience member that Brecht's productions 'made perfect sense'.[130] Unable to confirm making any conscious connections he nonetheless said 'Brecht was essential to the mission', and singled out *Mother Courage* he saw with his father in 1955.[131] This Joan Littlewood production was 'rough and passionate' (Styan 2000: 185), thus similar to 'traditional' New Orleans jazz as in both the production process is evident.

---

[128] (Willett 1986: 124).

[129] (Morton 1992: 12).

[130] Appendix Four: CD8. Parts of this interview are transcribed in Appendix Eleven.

[131] Staged at Barnstaple, Devon, June 1955 (Willett 1984: 16; 1986: 48).

Littlewood and Brecht shared an aim of creating a popular classless entertainment that 'combined high and low arts' (2000: 153, 185): Westbrook's own Ellingtonian aim. Westbrook not feeling able to identify conscious connections to Brecht means he did not intentionally adopt a theoretical or analytical approach to Brecht's works. This is understandable given his approach often consisted of exposure to contingent events in collaborations, an unforced osmotic acquisition of elements, followed by his use of appealing elements he had internalized: his purpose being to forge tools for working practices.

Westbrook was a Shakespeare enthusiast and had seen many versions of *Measure for Measure*, a particular favourite that led to his writing a composition with the same name in the 1980s.[132] Willett (1984: 27) said this was the one play Brecht seriously worked on as a result of a commission in 1931. Again, Westbrook could not confirm being consciously aware of a Shakespearean component in Brecht but Mumford has pointed out that their works have the same 'echoes of the epic tendency towards flux and breadth rather than unity' (2010: 78). Styan (2000: 140) noted Brecht's frequent return to Shakespeare and other traditional material as being adaptable for his themes. Willett said Brecht was 're-telling old stories' (1984: 38), but Styan (2000: 13) said he created new meanings by working out montages of scenes using new juxtapositions. Brecht's 'epic theatre' was based on 'chronicle plays' (Willett 1984: 22); this shambling Elizabethan theatre accorded with Brecht's 1950s conception of the Marxist dialectic 'using argument, tensions, clashes, as the mechanisms of an event' (Willett 1986: 122). One scene followed shapelessly on to another creating a cumulative, rather than a conclusive, effect. Williams said:

> The shape of separable, enclosed acts, with fixed beginnings and climaxes, has been replaced by this open sequence of scenes, which is not only technically flexible and mobile, undominated by fixed scene and persistent situations, but is basically a movement corresponding to a flow of actions - a process rather than a product [...] it is a form which corresponds exactly to the realization of a process - an isolation, a contrast but then a connection of scenes - which is the determining dramatic experience. Put one way, Brecht's drama is that of isolated and separate individuals, and of their connections, in that capacity, within a total historical process. (1987: 288-289)

---

[132] Westbrook says as much in interviews in Appendix Four CD8 and with Glasser (2002: 34).

The parallels with Westbrook's work are evident: a 'magpie' acquisition of traditional styles and features; a preference for an ad-hoc cumulative acquisition of resources; the ignoring of conventions and lack of formulaic consistency from work-to-work; the juxtapositions of 'found objects' in montage structures where connections created new meanings; proceeding by attempted conflict resolution; having no concern for a definitive version of a work with each version re-composed from episodes to produce an overall effect. Westbrook said:

> A composition is like a journey. Once you start it, you become involved in a chain of events, and you don't know precisely where its gong to lead. [...] I'm sure that many compositions in art and poetry, as well as in music, starts when suddenly something commonplace and everyday is seen, or heard, with a new awareness. [...] mostly its a slow process of moving from one stage to the next, trying to make connections, like an archaeologist piecing together the pieces he needs to de-code an inscription on an Egyptian tomb. Much of he time the artist is re-discovering for himself connections that are already well known. Occasionally he discovers a relationship that was not known about before. So the language grows, slowly. [...] questions are often more important than answers, And that to travel, and fully enjoy every part of the journey, is often more important than arriving. And of all the arts, jazz, infinitely flexible and adaptable to each individual's needs, is most concerned with the journey, the search, the process of discovery.[133]

Brecht was himself a human montage (learning as a text-book John Locke British empiricist). He looked at everything, familiar things, with fresh eyes as potential material for his own use, making original connections 'uninhibited by established conventions' (Willett 1984: 19, 20, 149, 179). Brecht (1978: 222) said he had no theoretical approach, and he modified his ways with experience 'relating directly to the world on any level' (Styan 2000: 140); Brecht said:

> It is a tall order, and it can be made taller. And we shall let the artist apply all his imagination, all his originality, his sense of humour and power of invention to its fulfillment. We will not stick to unduly detailed literary models or force the artist to follow over-precise rules for telling a story. (1978: 109)

Mumford's account of Brecht applies equally to Westbrook's empiricist approach to jazz-as-a-process, that produced a body of work that is a collection of particulars:

> ... he detected a tendency on the part of his critics to transform his theory and other creative practices into something unnecessarily complicated and removed from everyday social existence, when they were actually derived from naive observations of people's behaviour and opinions as well as a deep concern for the art of living. He also criticized the erroneous assumption that his theory was some sort of comprehensive and total entity, the last word, when of course it was full of silences. (2010: 50)

Westbrook stated he had no 'grand plan' (Heining 2006: 40), and Kate Westbrook substituted in its place a naive day-by-day 'looking at the world in wide-eyed wonder'.[134] Westbrook

---

[133] Appendix Ten. This is taken from my transcription of the radio broadcast of *After Smith's Hotel* (1983).

[134] Appendix Three: CD6.

accorded with Brecht in that unusually: ‘At a time when ‘identity’, ‘originality’, ‘personality’, are widely fashionable, he saw the self as something subsidiary, secondary and changeable, and treated it as such not only in his plays but in his way of working’ (Willett 1984: 246).

2 Epic Theatre: The Primacy of the Staging of Events

Westbrook’s use of multi-media, coloured lighting sequences, back-drop projection of images, amplification, and painted set-design and dressing, were evident as integrated structural features in his less well known work (Chapter Two). It was informed by childhood experiences of the theatre, the English variety show, music-hall, and Footlights ‘review’ formats, as well as his experience with set-design at school, and as one of his first jobs on moving to London. He learned more about theatre experientially from working with John Fox, and later Adrian Mitchell in London’s West End, as well as writing film-music. Theatrical presentation was at odds with the conventional ‘dressing down’ in modern jazz performance, although some trad bands were using bowler hats and waistcoats as a type of uniform. The latter though was incidental presentation whereas Westbrook’s usage was structural and showed a commitment to integrate state-of-the-art technological developments. This makes his art understandable from a European theatre perspective.

Brecht’s 1920s stage used a new cinematic style of production that portrayed simultaneous events. Photographs were projected onto screens alongside the performers and written titles preceded each scene to explain the plot. Here there is a parallel with Westbrook’s multi-media *Earthrise*, and also with the three perspectives of the three musician communities on his recordings: the British Improvised Music exponents (the ‘trad jazz’ approach), modern jazz musicians (the ‘revivalist jazz’ approach), and the ‘session players’ (continuing the role of professional dance-band musicians). In working with ‘found objects’ Brecht took full advantage of the contingent availability of devices, such as the revolving stage, as a general

incorporation of scientific and technological developments. This was true of *Cosmic Circus* who staged works anew at each venue taking advantage of such contingent resources. Willett said: 'Such delight in machinery, or 'electrification' as Brecht called it, was typical of the time. It had made its first and noisiest appearance before the war with Italian futurism and was reflected in English Vorticism' (1986: 110). I assume that former art student Westbrook was fully aware of Vorticism (derived from Cubism) and Futurism. Westbrook used state of the art computerized lighting, and Brecht used the latest lighting techniques in his production of Shakespeare's *Othello* (Willett 1984: 76, 139, 208), as did others working in German theatre (like Max Reinhardt). Styan (2000: 40, 41, 79, 97) has offered that this was derived from French colour symbolism and from Russian theatre, in particular the use of spotlights by Vsevolod Meyerhold. Meyerhold too was not just interested in presentation, but in structure and form in a way that suggested Westbrook's use of spotlights in *Copan/Backing Track*.

Like Westbrook and Brecht, Meyerhold 'was a director of inspired improvisation and ready to change his mind at any moment' (Styan 2000: 85). He used music-hall and circus acts, including acrobats, as Westbrook had done with *Original Peter* and other *Cosmic Circus* works; he dressed actors in overalls as Westbrook did in *Copan/ Backing Track.*[135] So-called 'Epic Theatre' continued to draw on the circus, cabaret, vaudeville, and music-hall, because truer-to-life than the 'falsities and affectations of the straight theatre' (Willett 1984: 48), and in order to 'dispel expressionistic idealism' and 'soul-suffering' (Styan 2000: 138, 145, 179); I have shown Westbrook attributed the latter undesirable features to American be-bop/hard-bop used as British modern jazz. Brecht's dislike of expressionism was consistent with his 'disinterest in psychology' (Willett 1986: 86), and Styan characterized expressionism as dramatization of the 'rebellious subconscious' with the consequent loss of both the 'character

---

[135] (Styan 2000: 78, 84; Willett 1984: 46, 48), and evident in Appendix Five concerning *Copan/Backing Track*. More recently in England Shaw was alone and unsuccessful in his drawing attention to such acts having implications for popular British theatre, he said: 'I would particularly like to see public funds used for the training of popular entertainers - the comedians, singers, jugglers, acrobats, conjurors, and clowns - as is so successfully done in the Soviet Union, where circus is an immensely popular art ... ' (Shaw 1987: 139).

motivation' and the 'rational plot development of the well made play' (2000: 4, 101). Westbrook certainly did not run a collective as a platform that was subservient to the egocentric emotional outpourings of independent improvising virtuosi.

3 Westbrook's Socialization of the Means of Production and Brecht's *Lehrstücke*

> For Brecht, thinking and feeling were inextricably linked, and the process of learning immense fun and hugely emotional [...] Like a children's nursery on a sunny day, these rehearsals were usually characterized by an atmosphere of playful experimentation, humour and relaxation. Brecht had long insisted that the labour of art should be fun, but in the context of a new society that promised to remove exploitation and divisions between work and enjoyment, the issue of pleasurable production acquired a new relevance. Meg Mumford [136]

From personal experience I can say Mumford's comments above apply equally to Westbrook's rehearsal sessions. Both Westbrook and Brecht enthusiastically focused their energies on the preparation and staging of live events. While Brecht (only) had many things to say about his aims and objectives and their social significance, neither he nor Westbrook were critical or prescriptive about methods for the 'preparatory training of the performer' (Brecht 1978: 27, 243). Neither used technical language or jargon and both concentrated on interactive group dynamics producing results as material for decision making. Westbrook encouraged his musicians to make their own notes on their written parts as there was often no score; Reinhardt would write out paraphrases of his plays in stage managers 'language', and Brecht continued this practice with his *Modelbuch* of which Styan said:

> From such a master plan could be developed explicit directions for each contributer to the play, the designer or electrician, actor or musician, and the text itself becomes one of the ingredients in a total conception. This procedure appeared to make the director the final authority, and to confirm his role as a creator in his own right. (Styan 2000: 72)

Westbrook has been seen to have drawn from a pool of musicians, and Brecht worked with an ever 'fluctuating team that he gathered around him' (Willett 1984: 25). Equality in the group was promoted through the providing of opportunities to contribute, rather than by prescribing fixed job descriptions and demanding a level of contribution (Thomas Carlyle said culture is about letting each individual become all that he is capable of being: this was seen to be

[136] (Mumford 2010: 63, 44)

Westbrook's view (Chapter Three)). Performer passivity was reduced as involvement was encouraged through aspects of the management of the creative process being delegated. However leadership most evidently was not delegated, hence the image of a republic that evoked, for me, John Zorn's working practice (Chapter One).

Yevgeny Vaktangov conceived of his Russian theatre company as a collective, submitting his ideas for discussion by the whole as 'partners in a creative enterprise' (Styan 2000: 95). Mumford (2010: 110) formulated Brecht's own leadership style as derivative of Russian theatre in: (a) withholding any overt statement of a directorial concept at early rehearsals, (b) directing by posing questions rather than giving commands, (c) resisting requests by actors for run-throughs and anything which might make it easier for them to rote-learn actions and words, (d) giving key performers effective roles as directorial assistants and allowing frequent opportunities to test their own suggestions. Regarding the latter, delegation to make best use of the skills of others makes sense of Westbrook's enhanced yet ill-defined roles for musicians John Surman, Fiachra Trench, Paul Niemann, and Peter Whyman. Westbrook's demeanor in the film of *The Cortege* is one of surprise and delight as empowered musicians develop a new musical structure spontaneously during the live performance.[137] Westbrook's generally positive and respectful attitude towards life and art was an all pervading influence. The combination of liveliness, freshness, and spirited focus generated multiple ownerships in his bands, and consequently multiple senses of purpose; this gave his bands audible multi-faceted aspects; convictions of missions and urgency in the music distinguishes his recordings from those of his peers. Willett called Brecht's collective more an 'extended family' (1984: 171) and this is evident in Westbrook saying:

> ... these are not just musical associations - these people are more than friends. They are brothers really [...] I'm less committed to some notion of musical purity than to some kind of over-all concept [...] What I'm after is some kind of spiritual thing. This is a restless quest. (Carr 2008: 41)

---

[137] Appendix Two: *The Cortege* television documentary 1982.

Westbrook's music cumulatively expanded by including all that had gone before. He was not yet, as he would after 1973, distinguishing between *Gemeinschaftmusik* as amateur communal music and *Gebrauchsmusik* as applied functional music (e.g. music for film or theatre). *Gemeinschaftmusik* gave rise to *Lehrstück* or the didactic piece or 'learning play' (Brecht 1978: 42). Brecht conceived of *Lehrstücke* as a tool where everyone learned as they went along, not only about the artwork but about 'the technique and pleasure of working co-operatively as a community' (Mumford 2010: 174);[138] Brecht (1978: 72, 73, 80, 152) referred to fun, pleasurable, cheerful, militant learning that never finishes. Willett said Brecht created a space 'to experience something in' (1986: 157, 8), and was open to any suggestion that could be demonstrated: 'Don't talk about it, he would say, act on it' (1986: 156). Brecht (1978: 15) said 'proper plays' are only understood when performed, and like Westbrook he blurred practice, rehearsal, workshop, and performance. As 'research and development', *Lehrstücke* were *not* rehearsals for something to be reproduced later for an audience.

Brecht had spoken of a 'new human type' (Willett 1984: 154) where the individual ego was surrendered to the collective and this explains Brecht preferring to work with inexperienced young players who had 'the freshness of the amateur' (Willett 1986: 154). It is noticeable that some of Westbrook's musicians came to fame freelancing *after* leaving his bands; Nelson said: 'Mike led various large ensembles that nurtured and exposed many of the players who came up at the time who we now regard as near legends' (2006b 1:00). However a far greater number remained relatively unknown compared those in bands of his peers.[139] Westbrook respectfully accepted his musicians identities; he was not being inconsistent in setting them 'out of character' by deliberately putting them in circumstances they were not

---

[138] And Willett (1984: 158, 159, 164, 174; Willett 1986: 117, 130). 'The origin of Lehrstuck in Germany was musical [...] and the form itself a kind of ritual [...] Hindemith and Kurt Weil, both of them friends of Milhaud's, were the chief sponsors of the new cantata-like form for the 1929 Baden-Baden festival.' (Willett 1986: 117).

[139] Many maintained amateur status. Saxophonist Lou Gare was a trained engineer that went on to repair violins. Dave Holdsworth was a principal of a technical college. Stan Willis a statistician. Steve Cook holds a senior position at Microsoft. George Khan was firstly a community arts actor. Others like Bernie Living, Phil Minton, Dave Chambers, are known principally only by their association with Westbrook.

familiar with. This of course was not a purely musical task but required 'people skills' in being a good judge of character. His writing-for-his-musicians was not a pandering to preferences or adherence to a formula, but the urging of individuals to develop their potentials as contributors to the group. This was evident for Brecht too:

> Some of Brecht's casting methods were informed by his interest in experimentation: the decision to cast some roles against type, to try different actors in the same part even when rehearsals were well under way, and allow actors called in [...] to create new attitudes and gests for the character. (Mumford 2010: 161)

An example is Westbrook giving avant-garde saxophonist George Khan the improvised solo on Lionel Hampton's 1940s theme tune 'Flying Home' (*Release*). Rather than mimicking the style, Khan's 1960s response was to maintain the *spirit* as humorous and wildly energetic; this made evident the distance between his own and the original historical style of the music. In desiring this Westbrook accorded with Brecht as:

> ... his demonstration retains naturalness and concreteness in a couple of ways. First it mirrors the contradictory flux of life: demonstrator and subject are not fused into a non-contradictory unity, but sustain a tension. Second, the demonstrator refers to the observed gestures of a historical entity. (Mumford 2010: 88)

Another example is *Copan/ Backing Track* where Westbrook provided his musicians, from the British Improvised Music community, with (a) a series of coloured lights, and (b) a backing track, and (c) a timed sequence of prescribed trios, and (d) a series of photographs to respond to during the performance. Westbrook's musicians then spoke their perspective directly to the audience by reacting as individuals to the constraints. There were no specified roles and no prescribed content fixed by written scores: the musicians were not playing parts; Brecht put it that the performer was not 'transformed' (1978: 137, 234). By musicians speaking as individuals (as New Orleans jazz musicians did), inextricably as members of communities (as New Orleans jazz musicians were), what they had to say was personal and heartfelt, *sincere* and *authentic* (terms defined on page 245). By making statements rather than making portrayals, musicians were not representations of a past history, but representatives of communities making history.

4 The Social Function of Performance

4.1 Performance for an Audience and Multiple Versions as Historic Events

There is no question that the whole point of Brecht's and Westbrook's art was to perform it for audiences. Styan (2000: 130) noted that Erwin Piscator said there could be no theatre without an audience, and that in Brecht's theatre: 'a play and its performance are indivisible, the occasion paramount' (2000: 194). I have shown that Westbrook was unwilling to take economic subsidy to make up for a lack of audience numbers, and clearly at odds with the popularization of art as: 'a skill which is looked upon with suspicion in Britain, sometimes with downright contempt' (Shaw 1987: 141), and: 'an attempt to foist the pleasures of the ruling classes on everyone' (1987: 133). Brecht suggested a model of the sporting event for his theatre because the level of audience involvement entailed the action being in the here-and-now. Being mindful of particular audiences as performance conditions explains why there could be no definitive form of a work. I have detailed the very different versions of Westbrook's *Celebration*, *Metropolis,* and *Earthrise*. Willett (1984: 77, 114) has shown *Baal* and *The Threepenny Opera* to have also been extensively rewritten; Brecht (1978 iii, 80) said simply he presented it differently at different times, but Mumford has expanded on this:

> Theory was again revised in the light of audience response. As Brecht often put it, the proof of the pudding lies in the eating [...] Brecht certainly aimed to provide quality entertainment, but for him the measuring rod was not catharsis but whether a way of looking at and acting within the world had been challenged. And to this end, an ongoing dialogue between theorizing, staging, and public performance was crucial. (2010: 51) [140]

Interestingly neither Westbrook or Brecht showed deference to the critics. This I believe was due to Westbrook primarily having a Brechtian 'interest in the attitudes people adopt to one another' (Brecht 1978: 86), both on and off the stage, rather than in third-party external commentary aimed at an abstract artwork detached from the real conditions of performance.

Reinhardt was said to have created a new world with each production (Styan 2000: 72); Joan Littlewood was never satisfied with a production, continuing rehearsing even during

---

[140] Mumford has explored this more expansively (Mumford 2010: 15, 44, 50, 131).

the run of a show (Styan 2000: 185). Besides changing audiences, this showed the need to incorporate a 'shifting system of social ethics where nothing can be taken as fixed outside its context or its time' (Willett 1986: 84); Brecht never gave up the idea that 'as times changed so must the artistic language' (Willett 1984: 209). Brecht's content and form were thus shaped by specific historical contexts and by his desire to respond to them, as particulars, in 'a historicizing manner rather than a generalizing manner' (Mumford 2010: 100, 101), and this required the actor to 'play events as historical ones' (Brecht 1978: 140). Mumford said:

> Through the choice of narrative voice he communicated his interest in analytical observation of one's own position, and in treating the self as historical rather than eternally present [...] the biographer was seeking to demonstrate how his ever changing material, social and historical circumstances, conditioned his thought. (2010: 148).

Clearly a repertoire piece was not continually valid for all people at all times. This explains Westbrook's dismay at the continued focus on his 1960s work not amounting to repudiation but to inappropriateness; it is the complexity behind his oft saying simply 'different things are appropriate at different times' and also that his work was 'an artistic response to the world'.

4.2 Social Dynamics (I): The Ensemble and the World-at-Large

Willett said: '*The Threepenny Opera* takes its place in a movement which today embraces nearly all the young musicians: the sacrificing of 'art for art's sake', the playing down of the artist's individuality' (1986: 133). *Man is Man* celebrated man's 'malleability and his empowerment through the collective' (Mumford 2010: 18). *Caucasian Chalk Circle* addressed how we can create ways of producing ourselves and our society that are 'more empowering and just' (2010: 95) and was dynamic in 'showing the world as it changed' (Brecht 1978: 79). Brecht realized people were little better off 'where blood had been spilled' (Styan 2000: 8) as did Westbrook with *Marching Song*,. In moving towards the socialization of the means of production there was a need for the 'new human type' (Willett 1984: 154), where the individual ego was surrendered to the collective (Brecht 1978: 19, 48,

131). Socialism was desirable as it was both the message and inherent in an artistic conception.

The *Lehrstücke* process Brecht (1978: 33, 234) said was to enable the performer to learn about how they wanted to contribute. Performers should not concern themselves with self-expression, but 'must look into the world not into themselves' (1978: 48, 224). Theatre must be like life but the reproduction of reality was not what gave the impression of truth, theatre having 'no use for symbolism' (1978: 11, 233) or 'empathy' (1978: 25). The notion of artworks being allegorical, that I have attributed to Westbrook, is present in Reinhardt's work in not reproducing reality but 'bring[ing] about a striking image of the energy, life and spirit' (Styan 2000: 73); the stage should 'capture the spirit-of-the-times' (Brecht 1978: 244). Styan (2000: 80) said Meyerhold's audiences were to 'inhale the air of an epoch' after his having been authorized by the Russian authorities to 'found a new theatre for a new society' in 1917 after the Russian Revolution. Brecht's task was the 'rebuilding of German culture as a whole' (Willett 1984: 40) after twelve years of war and Nazi dictatorship. And Westbrook said he wanted to contribute to the building of a new post-war socialist Britain by constructing part of its culture (McKay 2005: 21).

Only Westbrook's Blake settings have been continually resurrected, re-arranged, and added to over the long term (from 1971 to 2012). This is because they have remained culturally and socially relevant. Westbrook said: 'The world hasn't changed much since Blake's time. Even London is much the same as 'London Song'. I think Blake got to the heart of the human situation' (Lock 1994: 72), and: 'Blake talked about imagination, that's the technique you use, but the goal is building this Jerusalem. That's what it is all about in the end' (Lock 1994: 76). Building Jerusalem facilitates understanding a collection of Westbrook's comments that, in their respective isolation and in being undeveloped, appear puzzling in combining aesthetics and ethics. He said: 'That's what I feel ... we're all part of

this thing and the sum total of human existence is, in a way, suffering' (Carr 1973: 42), and: 'I'm less committed to some notion of musical purity than to some kind of over-all concept [...] What I'm after is some kind of spiritual thing. This is a restless quest' (Carr 2008: 41), and: 'We're all in it together. And there's a huge love of the music and a desire for a world in which it can be a really powerful force for good' (Heining 2006: 42). In *The Morning Star* newspaper he said: 'Life is a constant struggle to be able to do anything but I do feel people like us are important. We are a terrific energy source that can be tapped. That's all we ask really' (Dallas 1985). That jazz was his tool for the job is clear as he said 'the whole image of society is contained in the activity of playing jazz' (Lock 1985: 72), and: 'Jazz can achieve a balance between contradictory elements. As such it is an art that can truly reflect, and give expression to, paradoxes and ambiguities of our age' (Westbrook 1995: 18). It is evident then that Westbrook was aiming to have an effect in the world, seeking a Brechtian quality of 'being respected for their actions rather than the quality of their feelings' (Willett 1984: 45).

4.3 Social Dynamics (II): The Social Function of the Performance

Epic theatre did not report on social or political themes (Styan 2000: 131). My interpretation of Westbrook's works as allegorical is evident in Brecht saying of the theatre of Piscator:

> I took part in all his experiments, and every single one was aimed to increase the theatre's value as education. [...] Instead of a Deputy speaking about certain intolerable social conditions there was an artistic copy of these conditions [...] It didn't want only to provide its spectator with an experience but also to squeeze from him a practical decision to intervene actively in life ... (1978: 130, 131)

Styan (2000: 140) said that Brecht's work embodied Piscator's own. Westbrook, like Brecht, was appealing to the power to judge of his audience, not to their feelings; he wanted them to formulate opinions and become aware of the possibility of change and of their potential to do something. Williams said that observation: 'awakens the spectators capacity for action: the public is helped to break free of merely passive consumption of entertainment and anything/

everything else.' (1987: 278).[141] Often in Brecht's work there are clearly formulated verbal messages as regards social change, whereas it is not at all obvious what cultural change Westbrook was looking to achieve for his audience. I think what he was after was a general idea of 'quality' in art and entertainment. The artist was to provide each performance as if an exemplar of cultural activity, and the spectator would experience the performance taking responsibility for their own aesthetic welfare. The result was to be an informed personal development of the audience's exercising aesthetic awareness and judgement. Together, artist and audience would produce an upward spiral of culturally relevant quality art and entertainment that went beyond the personal likes and dislikes of both. Brecht (1978: 14, 19) said artworks had to therefore be capable of allowing the public to think, and allow different interpretations and conclusions. The above I have shown to be a feature of Westbrook's montage artworks (in Chapter One); it is also apparent in Shakespeare's narration of complex situations in a linear way as according to Willett Brecht said:

> Shakespeare [...] leaves the construction to the spectator. Shakespeare would never twist the course of man's fate in Act 2 in order to prepare for Act 5. With him everything takes its natural course. The lack of connection between his Acts reminds us of the lack of connection in a man's fate as reported by someone who has no reason to want to tidy it up so as to strengthen an idea which can only be a prejudice by an argument which is not derived from life. (Willett 1984: 27)

It is evident therefore that both Westbrook and Brecht (1978: 13) had complete faith in mankind's capacity for self-improvement (although unfortunately it is a criticism of Utilitarianism in general that it assumes the public will desire and pursue that which is good for them). Williams said: 'The spectator [...] is the one element the dramatist cannot control, in any form. It is in the action, the dramatic design, that the choices Brecht insists on must be made' (1987: 279). This explains Westbrook saying that propagandist messages in music make things too simple (Chapter Three). It reminds me of Frank Zappa not caring whether people liked or hated his music; he just needed a strong reaction rather than the apathy arising from the soporific 'show'.

---

[141] This is shared by Brecht (1978: 16, 23, 32, 39, 71, 91, 131, 151).

Westbrook, following Duke Ellington, shared Brecht's 'refusal to distinguish between high and low art' (Willett 1984: 28), but did not intend that audiences be 'entertained' as meaning 'amused'. 'Entertaining' I read as 'actively engaged'; they were to witness something fashioned by an interacting labour force, as in sport. Williams said Brecht wanted:

> To show men in the process of producing themselves and their situations, as opposed to discovering themselves in a given situation [...] Brecht's methods varied widely, but were consistent in their intention to show the action in the process of being made: that is to say, to confront the audience with a performance. (1987: 279).

The references to 'action' and to 'process' are important for Westbrook's conception of jazz, and for me invoke Willett's Labour Theory of Beauty that he (Willett) derived from Brecht's work. Here beauty is not purely visual (or aural) but social and historical; Willett cited Brecht saying of Casper Neher's productions:

> They display a lovely mixture of his own handwriting and that of the playwright. And there is no building of his [...] that does not also bear the fingerprints, as it were, of the people who built it or who lived there. He makes visible the manual skills and knowledge of the builders and the ways of living of the inhabitants. (1984: 139)

The Westbrook band-part reproduced in Chapter One is exactly this.

Just like the performers not being involved in expressionistic outbursts, imitation, and role-play, Brecht did not want the audience to be carried away by a 'narcotic' effect, or 'atmosphere and illusion' (Brecht 1978: 89, 90). They should remain grounded by here-and-now statements; Willett said:

> Brecht now made the concert or lecture platform as unemotional and unhypnotic as the boxing ring; it became impossible for the actors to do more than demonstrate and illustrate; the audience could no longer be 'carried away'. It seemed like the first trial skeleton of a completely new theatre framework, which might well be confirmed by impending social revolution. (Willett 1986: 148)

Westbrook not re-creating jazz eras through style affiliation was similar because of the possible creation of clouds of nostalgia in the minds of the public, romantic thoughts of a mythical past 'golden age' of 'real jazz'. It explains his not using instrumentalists that sought to re-create the spirit of earlier players, so-called 'stylists'; these encouraged the audience to look backwards and create icons of 'the originals' as museum artifacts. I see a parallel between Westbrook frequently using the word 'unorthodox' in the literature concerning his

approach and Brecht's notion of 'alienation'; things need to be seen out of their conventional context before they can be seen afresh in a current social context (Brecht 1978: 77; Willett 1984: 43, 220, 221).

All this supports my claim (in Chapter Three) that Westbrook's orientation was one of realistic social awareness and cultural politics, not idealistic political propaganda generation. Brecht has put it that the 'wind in his sails' was provided by his own period, but was not used to travel in any particular direction (1978: 7). Like Brecht his vision was not for forced revolution in the world-at-large, but that change was inevitable as the world was transitory by nature, and this was because it was the world of human interactions. To match this culturally, there had to be a rebellion in art, change motivated only by 'a concern with empowerment' (Mumford 2010: 7). Westbrook observed an accordance of the socialist nature of jazz with a movement in 1960s society towards socialism that was happening anyway, happenstance, and this could make for a fortuitous cultural relevance for jazz only if the conventions of what counted as 'English jazz' could be overhauled and defined as cultural activity, and not as fixed historical styles of music. Westbrook has pointed wordlessly towards aesthetics being related to ethics as the 'happenings' of *Cosmic Circus* accorded with what Willett has called Brecht's 'un-English' notion of the arts having a social role in the world:

> Brecht called for the arts to recall that their task is to entertain the children of the scientific age [...] To this end he advocated a theatre of pleasurable analysis, invention and intervention. A theatre that emancipated because its accurate representations of happenings between human beings gave pleasure of insight and an enjoyable experience of changing the world for the better. Here spectators had the opportunity both to witness the flow of life's river and to learn a productive critical attitude that could help them regulate it for the common good. (Mumford 2010: 45)

This explains Westbrook talking about his composing and performing as his job, and his belief that every community should have its butcher, grocer ... and its composer. For Westbrook the arts were an essential part of everyday life, and this life is of better quality when cultured. The artist-as-entertainer takes on the job, the social function, of guardian for the quality of entertainment, and of art, so as to protect the aesthetic welfare of a community.

5 Conclusion: Life, Dialectical Theatre, and Montage

Brecht's use of the term 'dialectical' to replace 'epic' theatre was:

> ... much less important than the encouragement given to Brecht's natural way of way of seeing things by the very notion of a continual clash of opposing factors leading to a situation where everything was in a state of qualitative and quantitative change. A world in motion was congenial to him, a world of contradiction, inconsistency and paradox even more so. Dialectics then not only helped him, as a dramatist, to understand the conflicting elements in people's interests and to put such conflicts of motivation clearly and sharply on the stage, it also made him laugh. (Willett 1984: 207)

The juxtaposition of actions and things creates a whole life-world as a montage. Confusion and inconsistency are personal and social traits; for examples: they result in bad actions performed with good intent and actions seen as good in themselves having disastrous consequences when exercised in the wrong context. In the choreographed improvisations of musical communities, that were Westbrook's ensembles, there is a risk in not achieving the most successful outcome possible from the resources available. But seeing all these as difficulties to be removed from an ensemble in order to present a safe, reliable, predictably consistent, methodical, evenly balanced, performance work would be to iron the very life out of it. Often conflicts lay known or unknown in the same character, as in Brecht's *Mother Courage* having two conflicting sides. This character suited Brecht's conception of 'dialectic' as his attraction to oppositions. Brecht's dialectical theatre is just this very combination of irreconcilable, or partially reconcilable, features juxtaposed. In human terms I believe it was precisely this quality that Westbrook engineered in overlaying episodes in *Metropolis* as it has more moments of juxtaposed conflicting forces and also more moments of reconciliation and non-reconciliation than the other works; I see Westbrook demonstrating an increased confidence through his increased interventions, but also increased confidence in delegating whole movement sized episodes to his performers. Similarly Willett said of Brecht: 'in every work the proportions of the mixture vary, and there is consequently a continual feeling of movement and life' (1986: 86). Of particular interest to Westbrook, but detested by most British Improvised Music musicians, was the humour, the absurdities, that arose from the

unexpected, the confusions, the ambiguities, and the accidental. That this would sometimes border on the surreal meant yet another quality arose contingently out of the music without Westbrook prescribing it should be put in there.

It is clear from Chapter One that Westbrook's 'Deram' recordings are constructed from overlaid strands of episodes, and 'montage' is a fitting word to describe this. That Brecht too used a montage technique is not in doubt.[142] Williams (1987: 278) has described Brecht's works as 'each scene existing for itself' to be looked at in it's own right, but then 'a sudden developmental leap' occurs; this arises from the technique of juxtaposition. An obvious practical and economic advantage of this construction was shared by both men. Brecht's: 'songs, poems and scenes could be played in the makeshift conditions of the exiled theatre, while his 'epic' use of montage meant that performers could dismantle a play and turn it into cabaret material on the principle of 'each scene for itself'' (Willett 1984: 184). Examples of this advantage for Westbrook are the very different versions of *Celebration*, *Earthrise,* and *Metropolis*, constructed for different circumstances; and the happenings of *Cosmic Circus*.

Both Brecht and Westbrook influenced the practice of their performers in a multi-disciplinary way through suggestions invoking imagery rather than polemics and ideology. Both were thinking musically, poetically, and dramatically, at the same time; Kate Westbrook has spoken of a 'kind of kinesthesia'.[143] Westbrook additionally had, like Reinhardt, a 'mysterious affinity' (Styan 2000: 73) with the tendencies of modern painters; he related to montage conceptually as it originated with the Dadaists and was developed in Pop-Art.

---

[142] For examples: (Willett 1984: 93, 101, 112, 135, 137, 145, 184).

[143] Appendix Three: CD5.

5 A Painter's Conception of Cultural Relevance

> I was interested in how Pop Art manipulated images from advertising in an abstract way, and how a player like Archie Shepp, in the middle of an hour long blast of improvisation would suddenly launch into 'The Shadow of Your Smile' or something. Especially with some of the free players I had heard in London, there was this almost Dadaist approach at work, where they'd drop into a march in the middle of something crazy [...] I was responding to lots of things that seemed in the air. Mike Westbrook[144]

> It's a little like Cezanne and his mountain: he never painted the picture of the mountain, he was constantly circling around it from different angles and each time starting with a new canvas [...] we're looking at the target. Mike Westbrook[145]

The accordances set out below *cohere* as a whole and reveal Westbrook created artworks, montage sound structures, as a knowledgeable art-teacher and trained painter and not as an untrained composer experimenting with conventional formal principles of music composition. It is easier to locate him in a wider art field than in jazz, and this has implications for how his musical artworks are culturally relevant in a broad sense. It was not possible to confirm *correspondences* between Westbrook's musical approaches and knowledge of painting/art because he was unable to identify any conscious selections and applications. This is unsurprising as he has always immersed himself in experiences, as a Walter Benjamin-like *flâneur*, and allowed ideas acquired osmotically to emerge unbidden in his working practices.

1 Westbrook the Art Student and Art Teacher

Cambridge University students formed the 'Experimental Group' in the 1930s, its members becoming leading figures in British surrealism. While Westbrook was at Cambridge the 'New Vision Gallery' featured work by surrealist and Pop Artists. After Plymouth Art School in 1961 Westbrook moved between 'the dole' and various jobs, including working on film-sets for Westward Television.[146] On moving to London in 1962 he enrolled at Hornsey College of Art, after which he taught art at Drayton Manor secondary school in Ealing until around 1969.

---

[144] (Clark 2004: 15).

[145] (Zabor 1983).

[146] Appendix Three: CD1 and Westbrook (1999a: sleevenote). Appendix Two shows several recordings by the Westbrook band for Westward Television.

In London British Pop Art developed over the period 1950 to 1962. McCarthy said in Britain Pop Art ideas 'began to surface piecemeal in art schools by the late fifties' (2000: 10). Alloway (1974: 52-58) said it was associated mainly with London's Royal College of Art, and McCarthy (2000: 8, 10) attributed major roles to the Institute of Contemporary Arts (ICA) and St Martins School of Art. By 1962 New York Pop Art had acquired its identity and became influential (Alloway 1974: 82; Lippard 1974: 139). By the late sixties: 'Pop was fully assimilated into the canon of twentieth-century art in an exhibition at the Hayward Gallery in London' (McCarthy 2000: 65). Westbrook would have been exposed to these developments. He said he had intended to be a painter but discovered he was colour-blind (Nelson 2011).

Westbrook's aim of progressive jazz helping build the culture for a new socialist post-war Britain accords with the British 1960s 'Independent Group' (IG) of artists wanting new art for a post-war culture as 'democratic, inclusive and accessible' (McCarthy 2000: 8). Pop-Art's use of familiar references provided techniques that enabled a social role that Hobsbawm characterized as creating: 'not individual works of art, ideally to be contemplated in isolation, but the framework of human daily life' (1999: 176); indeed, critic Barry McRae of *Jazz Journal* said Westbrook was making music 'accessible to all' (Wickes 1999: 65). Westbrook saying his music was not conceived in an ivory tower but was born on the street is consistent with this and with the way New Orleans jazz reflected New Orleans culture.[147] As both amateur musician and painter he was aligned with both the uncompromising 1950s jazz musicians 'starving for their art' (Godbolt 1986: 179), and with the Dadaists who were opposed to the 'professionalization of art' (Hopkins 2004: 7). Futurism, Dada, and Surrealism, provided the four reference points on the agenda for post-1945 art/Pop Art (Hopkins 2004: 25; McCarthy 2000: 7, 16) and these were also central features of Westbrook's artworks. First was the refusal to discriminate between high and low art, second was an interest in mass

[147] He said this in the BBC television documentary of *The Cortege* broadcast in 1982. Appendix Two: Recordings.

culture and third was the use of 'found objects'/'readymades' in collage/montage constructions.[148] Fourthly, Westbrook's artistic credo of accepting the contingent ways of the world, such as economic constraints and chance encounters, is consistent with 'le hazard objectif' or 'objective chance', a Dadaist/Surrealist aleatorical approach (Gale 1997: 225, 421). Additionally, Lawrence Alloway (1974: 36)[149] set out three key ideas in Pop Art. These were a serious taste for popular culture, a belief in multi-evocative imagery, and a sense of interplay between technology and man. Also evident in Westbrook's work was the Pop Art tendency to work collaboratively.

2 Art as a Way of Life and 'The Westbrook Cottage Industry'

Pop Art counteracted the effects of a 'rarefied Abstract Expressionist atmosphere' (Lippard 1974: 11). Around 1960 there was a realization that Abstract Expressionism using picture-frames and pedestals had failed as a way of looking at the world and 'expressing the times' (Hobsbawm 1998: 7; Gale 1997: 11). Rubin said 'more and more necessary transformation was other than could be achieved on canvas' (1968: 11, 15). Similarly, in European jazz-as-art-music Westbrook's peers showed a growing formality, a preoccupation with techniques and systems that produced music as autonomous artworks by autonomous musicians: 'art for art's sake'.[150] This modern jazz moved away from being entertaining so, like abstract modern art, 'the public didn't like it' (Hobsbawm 1998: 19) and it was 'irrelevant for most people' (McCarthy 2000: 9). Hobsbawm noted the consequence was the public

---

[148] Invented by Duchamp in New York in 1916 (Gale 1997: 97).

[149] Lawrence Alloway (1974: 27) said the term 'Pop Art' was credited to him, as did McCarthy (2000: 9).

[150] Kenny Wheeler (b. 1930) had been a student of The Royal Conservatory in Toronto and also studied with Richard Rodney Bennett. Michael Garrick (b. 1933), who experimented with poetry and jazz, had both a degree in English Literature from University College London and attended Berklee College of Music through a connection with Mike Gibbs (Garrick 2010: 29, 92, 93). Mike Gibbs (b. 1937) studied composition at Berklee College of Music, The Boston Conservatory, and Lennox University with Gunther Schuller, and with George Russell (all in America) (Heining 2010: 126-128). Graham Collier (b. 1937) was a musician in the British Army and also studied at Berklee College of Music. Neil Ardley (b. 1937) graduated with a chemistry degree but studied arranging privately with Ray Premru, and John Williams the American composer of film music.

retained an interest in music 'from the graveyard', which accords with Westbrook saying traditional jazz became 'commercial wallpaper' only of 'geriatric interest' (Clark 2004: 14).

Brecht reacted against expressionism and psychologizing and this 'self-less' approach seen in Westbrook was also a feature of Pop Art. All three were extroverted (not introverted) and about publicly manipulating familiar public objects, not expressing private psychological states. Dadaist and Surrealist artists were not concerned about the properties of man but with the world as 'the structured environment that man creates in order to function with maximum stability' (Rubin 1968: 40). Westbrook's works were allegorical, like Brecht's, all about realism, presentation not representation. Dadaist art was 'mechanical' (Gale 1997: 138) and it too reflected a new technological age. I think it plausible that here is the origin of Westbrook's emphasis on construction. *Cosmic Circus* performances and *Copan/Backing Track* worked within technologically defined frame-works. He had worn overalls while performing and made an analogy with an archaeologist collecting the pieces needed to de-code an inscription on an Egyptian tomb.[151] He said: 'I see myself as one of those Victorian engineers who charged ahead and built immense bridges without having any qualifications whatever' (Oakes 1984: 25) and Duchamp too referred to himself as an 'engineer' (Rubin 1968: 17, 23). The artist was not now producing personal social commentary, but was an investigator or 'human explorer' (Hopkins 2004: 17) within a community, acting for the benefit of that community.

Westbrook's *Lehrstücke* communities as 'mediating structures' are consistent with the Dadaist erasing of a distinction between art and life as: 'art should be measured only in terms of life' (Rubin 1968: 11). *Cosmic Circus* 'happenings' involved unplanned Dada-like audience participation, like New Orleans marching bands with their 'second line', British 'trad' bands marching on the streets with protestors, Zurich Dadaist 'events', and Cabaret Voltaire; all these similarly 'reduced the distance' between artists and their audiences (Hopkins 2004: 30,

---

[151] (Westbrook 1983) partially transcribed in Appendix Ten.

31). Dadaists and Surrealists were interested in the ‘poetics of the everyday’ (Hopkins 2004: 53), and Westbrook called his approach ‘more a sort of poetry’ (Carr 2008: 29). Here ‘poetic’ does not mean writing, but the 19th century Romantic sensibility of a ‘state of soul’ in ‘one’s mode of living’ (Hopkins 2004: 63, 40). Poetry ‘extended art from an aesthetic discipline to a way of life’ (Rubin 1968: 56), such that the artist and the production of purposeful art-works were ‘more important than the art-work itself’ (1968: 15). Archived Westbrook materials include artwork for recording sleeve designs, posters, hand-painted backdrops, hotel-bills, travel plans, stage plans and set designs, newsletters, photographs, correspondence, and costings. Taken together, Kate Westbrook should be taken literally in her referring to ‘The Westbrook Cottage Industry’ (Trelawny 2010). This move from ‘the music industry’ to ‘the musicians’ industry’ evokes the enthusiastic home-made feel of Dadaist hand-printed magazines, opportunistic self-promotion, and staging of ‘events’ (‘happenings’).

3 Breaking with Conventions and Broadening the Terms-of-Reference

There are art/entertainment parallels between surrealism and amateur vaudeville/music-hall activities of professional dance-bands, and between variety shows and Dada and German/ Russian theatre that used acrobats, high-divers, fire-eaters, jugglers, and the like. Jazz and Dada/Pop Art similarly had boundaries that were advantageously contentious, disputes being seen as provocatively productive. Dada set the precedent for artists to work with its name, but to pursue personal artistic expression that owed little to prevailing styles. There were no manifestoes and characteristically artists worked in separate areas so that as many approaches resulted as there were artists (Gale 1997: 6, 7; McCarthy 2000: 13; Lippard 1974: 10, 84); Dada and Surrealism are ‘not identifiable ‘isms’ in art history’ (Hopkins 2004: 4). Westbrook with American jazz did what the Impressionist, Symbolist, Post-Impressionist, and Art Nouveau painters (and also Brecht) did in not abandoning but extending the traditional ‘old

language' (Hobsbawm 1998: 20; Gale 1997: 59); they all 'referred to and relied on traditions but not to existing ideals' (Alloway 1974: 29). Dada and Pop Art, like Brecht, Westbrook, and New Orleans jazz, were 'anti-academic' (Hopkins 2004: ii); none adopting existing prescriptive formal principles nor deliberately defining/confining new rule governed behaviours. Lippard said:

> Devoted to a total and impossible *tabula rasa* [...] Dada's real contribution to modern art, and therefore, indirectly, to Pop, was that it opened up wide the doors unlocked by Cubism. These doors led to an 'anything goes' freedom of materials and subject matter. By destroying the barriers of self-consciousness and self-importance that threatened to freeze the cubist breakthrough, Dada gave painting a new lease of life. (1974: 22)

What was difficult for British jazz critics to accept about Westbrook, concerning broadening the terms-of-reference for English jazz, are the very characteristics of Dada. There was an overlap of artistic disciplines, and styles, with the 'textual, visual, performative, in a state of free-play' (Hopkins 2004: 62). The primitive aspects of art suggested not new content, but new possibilities in the treatment of conventions (Gale 1997: 32; Marmer 1974: 148); Hans Eisler said in 1949:

> What is essential in modern music? [...] it is not the increased resources in discordance or in new colours, but the dissolution of the conventional musical language handed down to us. A piece which is full of discords can be perfectly conventional in its approach, and one which uses relatively simple material may, if the means are applied in an individual way, be seen as completely advanced and new. (Willett 1986: 138)

Westbrook produced new perspectives on the familiar 'found objects' of music by deliberately not reproducing other composers' conventions. Westbrook was self-taught, as was usual for New Orleans jazz musicians, but in this context there is a deeper significance to his saying: 'I may be discovering things that people have known about for years, but I'm discovering them for myself' (Carr 2008: 19), and: 'Much of the time the artist is discovering for himself connections that are already well known' (Westbrook 1983: 4:04). *Tabula rasa* was a *necessary* part of his adopted artistic approach: he was not reporting drawbacks of a lack of formal music education. This is what lay behind a collection of isolated Westbrook comments. He said 'My generation came out of the Art Schools and the like and we were far less

professional musicians as we worked out our ideas. We worked through trial-and-error' (Clark 2004: 12). I see this as referring to experiential learning where 'error' means 'unacceptable aesthetically on audition', not 'mistake'. His music composition was the assembling and juxtaposing of sounds as aural collage. He said his music had been about 'trying to get a good sound out of a band' (Shipton 2008: 35:57); 'trying' and 'good' again refer to artistic/aesthetic judgement. That this was a non-rule governed activity is made clear by his saying: 'The only problem ever is expressing what you want to express, and the only criterion is that it doesn't sound boring' (Lock 1994: 74). Change too was not dictated by systems or methods, or a need for progression in itself; he said change was 'pushing further because you become dissatisfied with the sounds you are making' (Eichler 1998 63:57). Westbrook would only learn about aspects of music theory when he came to need them. His use of music theory though was not as rules (the tools-of-the-trade) to *work with*, but more found-objects - of a particular type - to *work on*: as in Surrealistic art. Examples (from Chapter One) included the diminished arpeggio and scale, 'double timing', and cadence harmony. These juxtaposed 'objects' were used as content rather than form.

There are three aspects of jazz-as-a-process that were appropriate for Westbrook. One was the range of products it can generate, all related by family-resemblance rather than clearly defined. This is seen in his saying: 'Jazz is an evolving art form, constantly shifting its ground. It's difficult to define. [...] And Jazz is the enemy of all orthodoxies' (1995: 16), and: 'One of the great things about jazz is that you never quite know what's going to happen next, or which direction it will come from. Jazz can always confound your expectations' (1995: 18). Secondly, given the latter, there was the possibility of an original voice as an artist using jazz. Westbrook spoke of finding a way of 'responding to the world artistically' (Heining 2006: 42), and 'An artist's work is to try to create a language to express his vision of the world' (1983: 3:40). He said poets and artists strive to find their 'own space within the

profession' (Clark 2004: 13), and: 'hanging on to the impetus that I've got from the American jazz tradition, I've always wanted to find my own space. I don't know why, but that's the way jazz is, you want your own voice' (Nicholson 2005: 182). Westbrook did this by juxtaposing objects in a stylistically inconsistent, unconventional, way; he used the term 'unorthodox'. Juxtapositions produce the unique sound of Westbrook's music. My listings of time-bound musical events (Chapter One) amount to analyses of montage structures of 'objects', including musicians. I showed (Chapter Two) he juxtaposed at least two strands of performance art in each of his works. All this is reminiscent of Andre Breton who, 'influenced by Hegelian dialectics', used 'the notion of the new reality produced when two incompatible images collide' (Hopkins 2004: 20). Westbrook confronting British improvised music with pop music in *Love Songs*, and with computerized lighting in *Copan/ Backing Track*, were thus instances of the surrealists' *chance meeting on a dissecting table of a sewing machine and an umbrella*. Westbrook's notion of 'unorthodox' also amounts to Brecht's 'alienation effect'. The third advantage of jazz as a process was it enabled him to 'express the times'.

4 'Expressing the Times': Contemporary Art as Historical Events

Westbrook was a 'contemporary' artist because of his responding to contemporaneous events in the world; Hobsbawm said now: ''modernity' lay in the changing times, not in the arts which tried to express them' (1998: 12), therefore his art-works were necessarily and desirably time-bound. It has been evident in this study that Westbrook's approach was empirical, he was not concerned with the theoretical as the *universal rule* or the *general form*. Performances were *particular local historic events* in their being group responses to ad-hoc experiences of day-to-day contingencies. This social grounding-in-the-world accords with Dadaists invoking impersonal or nature-based processes as forces independent of themselves, rather than egocentric psychologically orientated personal ones: Hopkins said Dadaists

'distrusted human egotism that led to a world war' (2004: 71). Many of Westbrook's era, having experienced World War II, 'tuned in to' or communed with 'earth forces' or 'Nature'; this can be seen as the 1960s 'hippie' spirit-of-the-age and is evident in Westbrook's *Love Songs*. Westbrook was certainly not a naive 'hippie', but he was aware of collectives having power as organic social forces.

An existentialist account of the artist being-in-the-world as a capacity/ agency/ potential for action (*being-for-itself*) is appropriate. The artist has no inner fixed, persisting, core identity, as a type of thing (*being-in-itself*). That Westbrook started with the world, and took an *inductive* approach with each successive mutually-exclusive art-work, is how I interpret his saying that artworks are 'special things arising from particular circumstances' (Heining 2006: 40), and his saying: 'being an artist, a composer, a musician, is a day-by-day business, it isn't really a life plan, where you see a build over fifty years or something like that, it isn't that at all, it is a response to your situation' (Nelson 2006a: 18:13). This contrasts to Westbrook's *deductions* concerning an artist with a characteristic fixed core identity; he said:

> ... you can predict the elements that are going to occur every time that person plays. The one thing [Sonny] Rollins would never do is start playing Chopin, or something outside of his own parameters [...] but I am not built like that [...] I move from one thing to the next and respond to particular types of situation. (Clark 2004: 16).

And he said: 'you couldn't imagine a funny tune coming in among those Miles Davis things. They were very single minded about what music was and should be' (Wickes 1999: 64).

For Westbrook, New Orleans jazz arose as a montage from a particular cultural 'melting pot', the product being similar to variety-show/music-hall/vaudeville programs. Assumed in all of these was that entertainment entailed attendance at 'live', real-time, public events. These historic versions were possibly recorded. But, any such recordings were not intended as definitive works.

5 Westbrook as Manufacturer and his 'Pop' Recordings as the Democratization of Aesthetic Consumption

With recordings Westbrook met practically the 1960s trend in the public experiencing music in commodity form rather than in live performance. There were artistic reasons for conforming to this demand. Art of the 19th century assumed an association with bourgeois individualism and escape from the everyday. Dada and Surrealism challenged this and strove 'to build a new relationship with the audience' (Hopkins 2004: 2). Westbrook forged a new relationship by producing contemporary jazz recordings as art-works for mass distribution in the manner of pop-records: 'pop' meant 'mass-produced for all', not 'of no consequence'. In being a disposable medium the content had worth, but it was time-bound due to the transient quality of being contemporary. 'The Westbrook Cottage Industry', contemporary artists functioning as manufacturers of entertainment, was intended as the enduring permanent fixture in the community and recordings were also the means to this end and not ends in themselves. It was Westbrook's job to compose and perform new culturally 'relevant' contemporary works to meet the changing demands of the market-place. Westbrook nowhere explains his frequent use of 'relevance' as a concept, but contexts in the literature indicate it was an appropriateness for a particular time and place and thus it had both historical and cultural dimensions. Westbrook producing serious art that by nature was fleetingly contemporary, was behind his ambivalence to his recordings in general, and behind his life-long frustration with commentators fixing on the 1960s 'Deram recordings' as definitive. He said:

> Start talking to somebody and you never get past 1970 and the recent stuff doesn't get a mention […] the real story as far as I am concerned does not even lie in the albums we've recorded. Recordings are really just snapshots of what's going on. (Heining 2006: 40)

and:

> The great thing about jazz is that it is an art of the moment [and] records, in a way, are a contradiction of that really. It's still true that an awful lot of the music that is going on is not on the albums, it's on the gigs, that's where it is happening- live - on tour [...] that was true of Ellington; but of course all we got is these wretched albums. [...] I am much more fired up by [...] gigs coming up, indeed I have to be because that's how I earn a living, by concentrating on the now. (Nelson 2006b: 17:02)

Critics have not understood this artistic conception. His ‘relevance’ and ‘snapshots’ accords with Pop Artists ‘planned obsolescence’ as ‘aesthetics of expendability’ (McCarthy 2000: 9). Thus his not repudiating his early work, done ‘in good faith’ and ‘to the best of one’s ability at the time’ (Nelson 2006a: 18:04), does not contradict his saying ‘those wretched albums’.

Westbrook said that for over thirty years he had been concerned with communication in his art and he ‘had been proved right’ (Heining 2006: 41). This accords with Alloway’s new role for the arts as forms of communication. Alloway’s idea was a fine-art-Pop-Art continuum where the enduring and the expendable, the timeless and the timely, Shakespeare to Elvis Presley, coexisted without ‘moral damage’ either to the spectator or to the standards of society (Alloway 1974: 38; McCarthy 2000: 9). Westbrook’s live ‘happenings’ and his recordings were the democratization of aesthetic experience through increased communication channels; art previously relying on scarcity for its value was challenged. Like Pop Art in general, his intention was not party-political, ‘not the criticism of bourgeois society’ (McCarthy 2000: 17), but democratization. Hobsbawm said:

> ... it is impossible to deny that the real revolution in the twentieth-century arts was achieved not by the avant-gardes of modernism, but outside the range of the area formally recognized as ‘art’. It was achieved by the combined logic of technology and the mass market, that is to say the democratization of aesthetic consumption. (1998: 30)

Recording is another example of Westbrook embracing technology as a feature of the modern world; Walter Benjamin called it ‘the age of technical reproducibility’ (1998: 15).

6 ‘Expressing the Times’ and ‘Structure of Feeling’

Westbrook’s social function was cultural, as Brecht’s was social. Both created contemporary relevance by recreating the spirit and energy of the changes in society. Artwork-as-allegory also occurs in Pop Art; Alloway said:

> A basic assumption was that the perception of the world had changed because of the bombardment our senses by signs, colour and lights of the mass media. Hence it should be possible to activate our experience of these scenes, and of objects in them, by means of an imagery that is non-verbal but topical. (1974: 47)

6.1 Social Experience and Aesthetic Welfare

Gale said 'Dada' came to signify 'life' (1997: 185), and Pop Artist Alloway sought a 'meshing of art and life' (1974: 36). Both prioritized the poetic principle that the avant-garde should link aesthetic and social experience. Westbrook said of his music that 'all life should be there';[152] *Metropolis* was a celebration of the city, *Love Songs* a celebration of love, *Celebration* a celebration of life. Westbrook studied during the second 'environmental' phase of Pop Art, 1957-1961; this was said to be 'too sociological' (Alloway 1974: 41), such that not much art came out of it.[153] Pop Artists shared interests with sociologists and anthropologists. Alloway said: 'We assumed an anthropological definition of culture, in which all types of human activity were the object of aesthetic judgement and attention' (1974: 36). Westbrook drawing on American jazz, excluding British folk-music, presenting art as entertainment, combined with Brecht's dislike of the 'narcotic' effect of the theatre, are all evident in Alloway saying of Pop-Art:

> We felt none of the dislike for commercial culture standard among the intellectuals, but accepted it as a fact [...] One result of our discussions was to take Pop culture out of the realm of 'escapism', 'sheer entertainment', 'relaxation', and to treat it with seriousness of art. These interests put us in opposition both to those supporters of indigenous folk art and to anti-American opinion in Britain. (1974: 32)

As previously stated, Westbrook closed the art-life gap by saying a community should have its butcher, its baker, and its composer.[154] He used New Orleans jazz as a model saying: 'The early jazz is important because it is the basis of our music [...] It contains the essence of what we do as jazz musicians and a vision of music as being at the heart of the community' (Clark 2004: 14). His aleatoric approach was consistent with Alloway's stipulation that the artist should take pleasure in 'taking life as one finds it' (1974: 28), and to 'live with the culture one grows up in' (1974: 40). Hobsbawm said Pop Artists did not want to destroy or revolutionize

---

[152] Appendix Eleven.

[153] The first phase of Pop Art, 1953-58, linked themes of technology against pastoral and primal ideas of British neo-romanticism (Alloway 1974: 32): this was called its 'figurative phase'. By contrast the third phase of British Pop Art that emerged around 1961 featured artists born 1937-1939 (Alloway 1974: 53), and had an interest in social unrest: there is no evidence that this was Westbrook's (b. 1936) orientation at this time.

[154] Personal email 10th November 2011.

anything as 'on the contrary, they accepted, even liked it' (1998: 36); they had a 'positive attitude' and were 'optimistic about the world' (Lippard 1974: 9). This is a satisfying explanation of Westbrook's often bafflingly passive acceptance of negative life-events, persistent enthusiasm and optimism, large appetite for news programs, empathetic interest in hearing first-hand the experiences of others, and refusal to criticize audience reception.

More than just acceptance was a need for taking social roles in 'building their environment' (Lippard 1974: 86) (Westbrook's Jerusalem). Of *Cosmic Circus* John Fox said:

> ... they all share the feeling that they can contribute to changing present day society for the better [...] They also share the aim of taking the material of real life and communicating truthfully direct to their chosen audience free of the confines of conventional theatrical presentation. (Fox ?: 3)

Westbrook was interested in the aesthetic welfare of the community.[155] Alloway (above) talked of the artist's concern for 'moral damage' to society, and Gale of 'defending ideals' (1997: 13). Hopkins said Dadaists sought to move beyond aesthetic pleasure and affect people's lives (2004: 139), and make them 'experience and see differently' (2004: 3): as Brecht intended with epic theatre. Westbrook's peer Michael Garrick said:

> What the poets and the musicians were saying in the 1960's [...] were in two different mediums but essentially the same kinds of things [...] it's really saying that human life and human beings can be superb and we're blocking it. We wanted something better to come through. (Garrick 2010: 47)

6.2 The 'Connectibility' of Art and Life

Hobsbawm said it was generally agreed that a new age could be more effectively expressed by 'novel media' (1998: 27), but there was no consensus in the 1960s on what 'expressing the times' meant, or how artworks could do this (1998: 9). Alloway said there was no precise formulation of current events and technology and art, just 'a conviction of their *connectibility*' (Alloway 1974: 34). *Cosmic Circus* and Pop Art roamed through all arts and sciences, used the city as a subject, and made the *connections* through juxtapositions: 'mingling new experiments and antique survivals not on any utopian basis but in terms of fact condensed in vivid imagery' (Alloway 1974: 33). Westbrook said *Metropolis* (1971) made

[155] For example, in Appendix Eleven he talks of a possibility of the state handing over control to specified artists.

connections via ‘strange feelings’ associated with being over-tired, eating breakfast, watching nature, the sun-rise, from an industrial motorway cafe. He mused on motorways being man-made geographical *connections* between lives in ‘The North’ and London. Science and technology is evident in his forging of a connection between space-exploration and the Wild-West frontier in *Earthrise* (1969), and connecting computers with electronic synthesized music and with lighting and with Mayan astronomical calculations in *Copan/ Backing Track* (1971). Fiction, American Hollywood Westerns, and science-fiction films, were of interest to Pop Artists (McCarthy 2000: 9), because ‘American popular culture was more imaginative and more proficient than the British’ (Alloway 1974: 50). Westbrook too broadened the terms-of-reference for jazz to include multi-media. All this accords with Alloway saying the urban environment provided ‘creative nourishment’ (1974: 53). Westbrook evokes the Walter Benjamin-like *flâneur* in his saying: ‘In the initial stages of composition we sit and talk for hours, write letters [...] and it’s like delving back into your whole life [...] we’d spend days going around London and the whole thing grows out of that.’ (Carr 2008: 36). Chambers put it that ‘contemporary art slides into the art of contemporary life’ (1988: 11). Alloway said:

> ... artists were revealing a sense of the city neither as a means to reform society [...] nor as the topical form of Ideal Form, but as a symbol-thick scene, criss-crossed with the tracks of human activity. The feeling is not an easy one to set down, but it was a kind of subjective sense of the city, as a known place, defined by games, by crowds, by fashion. (1974: 40)

Westbrook explained the connection between the social and the aesthetic as:

> ... parallel to the world of everyday things there is a world of the imagination, of beauty and strangeness, of the unknown. And it is the role of the artist, the poet and musician to unlock our minds and senses to a world of possibilities, and help us to a fuller awareness of what it means to be alive. (Westbrook 1983: 6:30).

He said: ‘An artist’s work is to try to create a language to express his vision of the world’ (1983: 1:45), and: ‘Jazz can achieve a balance between contradictory elements. As such it is an art that can truly reflect, and give expression to, paradoxes and ambiguities of our age’ (1995: 18). This accords with Raymond Williams’ concept of ‘structure of feeling’. Williams said: ‘the energy and power of dramatic imagination have continued to create some

of the essential consciousness of our world. Without this drama, we would all lack a dimension' (1987: 11). He explained:

> The artist's importance, in relation to the structure of feeling, has to do above all with the fact that it is a structure: not an uninformed flux of new responses, interests and perceptions, but a formation of these into a new way of seeing ourselves and the world. [...] what is being drawn on, in the means of communication, is already wider than the particular work. (1987: 19-20)

And:

> It is a way of responding to a particular world which in practice is not felt as one way among others [...] Its means, its elements, are not propositions or techniques; they are embodied, related feelings. In the same sense, it is accessible to others - not by formal argument or by professional skills, on their own, but by direct experience - a form and a meaning, a feeling and a rhythm - in the work of art as a whole. [...] It is known primarily as a deep personal feeling. (1987: 18)

6.3 Allegory: Embedding the Experience of the People

Westbrook's bands were collaborations. He juxtaposed musicians from discrete communities to resolve the problems he set by their forging *connections*. This had a lived authenticity not possible had he prescribed outcomes himself. Gale said that working collaboratively was a factor that set Surrealism apart from Dada which was 'individualistic' (1997: 212, 216); Arp and Ernst questioned the importance of the individual artist by collaborating (1997: 145), as did Radiguet and Eluard, and Breton and Soupault (1997: 180). At one point Westbrook said: 'I'm fed up with being the Mike Westbrook Band. I've had ten years of that and I feel it's not a true representation of a group which is a very even thing between people' (Carr 2008: 41). Important was his not concealing his music as 'blue-collar' as sounds in his unrefined artworks were the products of human endeavour. What some jazz musicians call 'ugly beauty' accorded with Pop Art's 'brashness' (Rubin 1968: 93), a 'tough, no-nonsense, no-preciosity, no-refinement standard appropriate to the 1960's' (Lippard 1974: 10). Westbrook and Dadaist montages should be similarly valued for their 'processing as well as the images and messages presented' (Gale 1997: 131). Evoking 'structure of feeling', Westbrook said he had:

> ... a band of individual people who were drawn together by something, not in fact colossal respect in all cases but partly for some kind of thing that was alive. I think this is very important. I quite like it when the band's on stage playing and there are things going on inside - conflicts and moments of tension and real anger even at the way things are going. (Carr 2008: 31)

Westbrook adopted the Futurist/Dadaist's provoking of 'complacent audiences' (Gale 1997: 14; Goldberg 2001: 12, 14, 16) with 'gratuitous acts' (Rubin 1968: 12). Carr noted the band and the audience would get upset (2008: 27, 28). Westbrook said:

> ... chaos, and the audience was very irate. A weird sort of agro was going on. But I was very excited by that evening [...] musicians were leaving the stage not wishing to be associated with what was going on. It was a weird, explosive situation with a bunch of characters with really incredible personalities, and all quite convinced about their own thing which was what the appeal was. (Carr 2008: 30-31)

Breton, like Brecht, distrusted the ease at which music 'manipulated the emotions' (Gale 1997: 228), but manipulation was not what was happening here; the band/audience was free to react whatever way they wanted. Westbrook's sense of responsibility is evident:

> ... one approaches these things almost in a feeling of fear because of what you are dabbling with, what you're playing with. [...] We're not just doing a bit of decoration around the fringes of life for some jaded people. We're dealing with people's emotions very deeply and we're part of a stream of consciousness - even though a lot of the time the music we do is throwaway stuff and quite good fun ... (Carr 2008: 41)

Audience reaction was part of the performance, although subsequently he invited rather than provoked their intellectual involvement in a shift from a Dadaist to a Brechtian approach.

I see this as consistent with artists being interested in the philosophy of Henri Bergson. Reality was not a mechanical stream of information from the outside world giving rise to a corresponding internal string of 'sense-data', as simple causes-and-effects, but a possibility of a multiplicity of perceptions and memories to be navigated that could give rise to 'simultaneity of experience'. Gale pointed out Bergson's 'flux' mapped onto the irrational confusion of information arising from the complexity and cacophony of technological modern life, the instability of a fragmented 'living city' with 'a rhythm of its own' (Gale 1997: 19, 23, 49, 84, 126). Westbrook's performances were not representations of the world, but art generated out of the same sort of multiple processes going on in the band, as a microcosm, as in the world at large. *The same environmental conditions produced all aspects of daily life for people, including their art.* In his ensembles there was no professionalization that created a gap between being a musician (as a role, a *being-in-itself*) and being a member of a

community. Musicians' processes of dealing with conflict and confrontation by compromise, resolution, tolerance, amounted to gestures of identification and solidarity with the audience's condition and gave them a sound-track for their lives. This is what Greenblatt meant by:

> The hallmark of this kind of realism [...] is the organic unity of the moral, physical, social, and historical environment, so that virtually all details, even those apparently idiosyncratic or marginal or jumbled together in disorder, are clues to the true nature of the whole to which they are historically bound. (Gallagher and Greenblatt 2001: 39)

Montage was an appropriate art form for capturing the impact (perplexing, bewildering, challenging) of the speed, diversity, intensity, and spirit, of the city. The artwork, as interacting fragments of images and information, induced the same 'simultaneity of experience' in the spectator, and thus the Brechtian requirement to be *actively involved* through interpretation and choice. There is no doubt, Westbrook's artworks were allegories.

7 The Montage Artwork and Contemporary Cultural Relevance

> The artist can only isolate the subject, present it in a hitherto unforeseen way so that the viewer has a chance to 'see it through new eyes' - a principle to which the Surrealists adhered to by means of juxtaposition rather than pure isolation. Lucy Lippard [156]

> This sensibility, even though heterogeneous, can be summarised through attention to form and subject matter, as well as process. The form often includes saturated colours, lack of painterly brush strokes, simple shapes, crisp contour and outlines, and suppression of deep space. The subject matter frequently derives from pre-existent sources originally manufactured for mass consumption. David McCarthy [157]

Copan/Backing Track (1971) is important as it shows that the use of complex underlying metrical structural *form* persisted after the more jazz-conventional sounding 'Deram recordings'. Temporal (rather than spatial) frames were present in all Westbrook's artworks. *Earthrise* (1969) explicitly shows juxtapositions of the content, his exploitation of familiar material with known references, embedded in the framework. For me, these two features together invoke Lawrence Alloway's idea that 'all of human culture could be flattened out into a horizontal expanse of equally weighted images' (McCarthy 2000: 75). Westbrook as an

---

[156] (Lippard 1974: 87).

[157] (McCarthy 2000: 25).

artist/painter used montage/collage in an established way but unusually applied it to music.[158] Below, I apply the language of Dada and Pop-Art to Westbrook's work unproblematically.

7.1 Style, Depiction, Scale, 'Ready-mades', Quotation and Re-Creation, Double-Image, and Environment

Westbrook effectively said that early jazz had treated music styles as 'found objects':

> ... with the important exception of the 12-bar Blues, Jazz has not actually contributed new forms to the music. It has always used whatever was around. At the beginning it was marches, blues, ragtime, popular tunes and hymns. Jazz has a way of making any musical idiom its own. (1995: 16)

His 'Deram recordings' start with brief fanfares consisting of simple musical ideas taken from the formal principles of music: for example patterns using a diminished scale. Tempo explored by 'double timing' and 'half timing', dorian modes in a range of keys, all 'objects' of this type were 'depicted' and used for 'forming without transforming' as Lichtenstein has called it (McCarthy 2000: 19). I see a parallel between these and the simple shapes used in Pop Art like circles, rectangles, numbers and letters.

That commentators have persisted in describing *Marching Song* as being by a big-band shows how skillfully Westbrook handled the concept of 'scale'. He was not using large forces to achieve complexity but to expand or magnify simple ideas. Westbrook scaling up his forces, putting many players on one part, paralleled large blocks of the same colour and thick lines in paintings. Alloway said: 'Large abstract paintings were considered to be a way of cutting down aesthetic distance; a big picture meant a close-up not a step back. Large American abstract paintings were discussed in terms that derived from Pop-Art' (1974: 46): indeed, they were the inspiration for the second 'environmental phase' of English Pop Art (1974: 50).

---

[158] Collage was introduced into painting around 1910 as part of Cubism so that abstract painting could make reference to the real world. The collages of Dadaist Max Ernst juxtaposed fragments of 'recognizable imagery' (Hopkins 2004: 74). Cubist collages led to the Berlin Dadaist innovation of 'photomontage' (2004: 3). 'Pop-Art' was the English movement arising around 1950 when 'Francis Bacon began using photographs in his montage works' (Lippard 1974: 110).

The compositions of other composers, such as ‘Sugar’ from *Release*, are backward-looking versions, but neither nostalgic or ironic. The examination of cycles-of-fifths and ii-V-I type structures ‘engage materially’ (Hopkins 2004: 86) with the historical fact of the mass-production of popular songs. Cadence forms of harmony were ‘ready-mades’, as for example was Oldenburg’s use of an actual stove for his *Stove* (1961) art-work. As a stove it was not ‘transformed’ (Westbrook’s ‘transcended’, as explained below), but ‘re-created’ (Lippard 1974: 110). The ‘ready-made’ is therefore both independent and part of the art-work. ‘Sugar’ is a sincere sonic ‘re-creation’ of the form and the spirit of the original in the manner of a photograph, so it becomes ‘quotation’ (Alloway 1974: 29): in 1950 Francis Bacon began using ‘photographs as quotations’ in his montage works (Lippard 1974: 110). Westbrook’s effects of polyrhythm and polytonality in *Metropolis* arose from the overlaying of ideas, like double-exposure in photography, so I see these as Hopkins’ ‘doubled images’ (2004: 85).

In Berlin photomontage the physical process of construction is made evident in the final work (Hopkins 2004: 77), but juxtaposition was not used as an effect in itself. Likewise, Westbrook’s unorthodox juxtapositions were not supposed to have a novelty value by shocking the audience; the juxtaposed elements ‘worked on each other not on the spectator’ (Lippard 1974: 114). Despite ‘Sugar’ being starkly juxtaposed in the work stylistically and historically, the reality of its success as a popular tune ‘unifies it’ (1974: 95) into the art-work by integrating *the idea of it* into the ‘final scene’ or ‘final environment’ (1974: 110); this is by virtue of having connotations in common with other pieces as popular tunes. In this way ‘Lover Man’ (again from *Release*) stands alone as a quotation when initially heard as the brief familiar melody of a jazz standard, but then is transformed (transcended) when followed by Westbrook’s own ‘For Ever and a Day’ in the same key, tempo, and mood. While the latter integrates the former into the whole, conversely, ‘Lover Man’ works on Westbrook’s contemporary composition by historicizing it.

Dick Higgins and *Fluxus* used the medium of television for happenings, as Westbrook did with *Original Peter* and with the Blake material in *Glad Day*. Kitaj said that the artist was still working on the artwork after it had left him when he continued to associate discovered material. The creation of a new version updates the artwork and makes it contemporary 'with respect to the artwork's environment' (Alloway 1974: 58). Westbrook, I have shown, did this with the Blake material, versions of *Metropolis*, *Marching Song*, *Celebration*, and *Earthrise*.

7.2 'Transcendence' as a Necessary Condition for Jazz as Art

Alloway referred to some Pop Art as producing 'Frankenstein's Monsters' (1974: 40). I interpret Westbrook as describing how to avoid the 'Frankenstein' product:

> Musicians today who use pop, rap, or any other of the current popular forms, are carrying out a time honoured jazz tradition [...] Whether the result is good jazz depends on how the musician is able to transcend the material and create something original [...] Sometimes these experiments are motivated as much by commercial as by artistic considerations. The trouble with those commercial forms of jazz that concentrate on one aspect of the music to the exclusion of others, is that they are in danger of being too simplistic and one-dimensional. True jazz has the capability of working simultaneously on different levels [...] Jazz can achieve a balance between contradictory elements [...] In jazz, musical creativity is at the centre, whatever the context. Where the music is used simply as a vehicle and has no life of its own, it may be good, like good Pop music, but it isn't good jazz. (Westbrook 1995: 16-18)

'Transcendence' is an important concept regarding juxtapositions. I believe he does not explain it because he assumes a practice common with artists/painters using montage, the synthesizing of the found-object components into a whole with new meanings; the 'collision of terms' produces a unity (Hopkins 2004: 105), as a new 'higher' reality (Gale 1997: 217). It is reminiscent of Andre Breton's metaphor of using an electric spark 'to evoke the inspirational jolt produced as unrelated images collide' (Hopkins 2004: 66).

Westbrook told me that others had made connections between modern art and jazz (McKay said saxophonist Joe Harriott used painting metaphors (2005: 153)), but no one else, as far as I could find, *used* such observations to develop a conception. Dankworth said jazz is a hybrid and there is no such thing as 'pure jazz'; the process of 'taking in elements of a diversity of musical styles is how jazz survives', and it 'regrouped' every ten years since 1918

(1998: 99). Lomax called jazz 'the hybrid of hybrids'. He said: 'In a divided world struggling blindly towards unity, it became a cosmopolitan musical argot' (2001: 100), no longer a New Orleans speciality but 'music of a whole Negro people, asserting their new found confidence' (2001: 181). Improvised Music drummer and co-founder of AMM Eddie Prevost said: 'if the civil society cannot be seen in the very music you make then the music is bogus' (McKay 2005: 205). Westbrook obtained new expressive 'poetic' possibilities from juxtapositions, but what he also achieved was a production process that made the art-work commensurate with the real everyday world through including particular musicians voices.

The montage process Westbrook used reinforced the melting-pot jazz process as he believed it occurred in New Orleans of the early 1900s. The latter was perhaps as much Westbrook's conception as it was historical fact. The primal-stew imagery, with its overtones of mystery and alchemy, could well have been 'mythical' as far as he was concerned, but his imagery served the purpose regarding inspiration and aspiration.[159]

7.3 The Communication Function of Everyday and Under-valued Objects

Westbrook's music was influenced by Pop Art, but the reverse appears to have happened initially. The first 'happening' was in Black Mountain College, U.S.A. and involved composer John Cage. Cage inspired Pop Artists and Performance Artists (evident in Allan Kaprow's (2003) writings) interested in the trivial; insignificant thus 'under-valued' (Gale 1997: 157), but none-the-less 'an integral part of the surrounding world' (McCarthy 2000: 14).[160] Westbrook too has said that sometimes 'to get the right effect' something overlooked because in-itself simple was needed - for example a major triad or random high-pitched sounds - 'nothing clever or demanding'.[161] Westbrook said of cadence harmony as 'objects':

---

[159] He says as much in the BBC documentary *The Cortege* from 1982 (Appendix Two: Recordings).

[160] But Lippard said that Cage has been given exaggerated credit as the source of Pop-Art (1974: 22).

[161] Appendix Three: CD2.

> These chord sequences are like simple truths. However complex our musical ideas become there are certain things which are undeniable, and these cadences and harmonies communicate to people. I think people can feel them, and that's why the traditional jazz stuff remains so central. (Clark 2004: 13)

He said:

> One got involved with this more dramatic concept, what I think in a way is more a sort of poetry than music, just using images, sound images and exploiting the fact that certain sounds have certain associations which the listener can recognise at once. It may be something that they hate or it may be something that they secretly like ... it may be passages of sheer noise. This all seemed important to me and still does. (Carr 2008: 29).

These found-objects, even when transcended in their environment, guaranteed entertainment because of subconscious communication that evoked images and memories. Enquiring listeners becoming consciously aware of 'simultaneity of experience' meant that objects resonating in their artwork contexts had to be regained through interpretation: for example Gale said: 'References to figure were almost lost within broad planes of colour' (1997: 85).

The 'Surrealist Object' was a three-dimensional collage of found-objects chosen for poetic meaning rather than sensory value (Rubin 1968: 143, 148), and assembled through improvisation (1968: 66). Westbrook was creating 'complexes' of music and drama, variety show and happening, composition and improvisation. These reminded me of Robert Rauschenberg's three dimensional 'assemblage' collages. Collages which combined painting and sculpture and found materials offered the *possibility* of being 'viewed in the round'. In using juxtapositions, 'blue-collar' craftsmanship, lack of rigid definition, and disposable nature, Calas said the artwork is communicated to the audience in the manner of an icon:

> Whether that image is or is not a work of art is a secondary consideration. Does the worshipper of an icon of his patron saint care whether the representation is a masterpiece? The icon is for use [...] The same applies to the Pop artists relics. (1974: 170)

7.4 Displacement and Transformation, Over-loading. Cause-and-Effect versus 'Connectivity' and Reference, Profane-Illumination and Inner Revelation

Montage creates a dramatic effect, a strong emotional and/or intellectual reaction in the listener, without making them 'forgetful of the process of its construction' (Hopkins 2004:

95). Westbrook set unappealing (to the public) British Improvised Music throughout *Marching Song* and *Metropolis* and *Copan/Backing Track* and these settings champion the music rather than apologize for it or dilute it. Its dissonance and austerity adds to the effect of the artwork; an exotic spice, not the whole meal. It in turn benefits from 'displacement from its original environment' (McCarthy 2000: 17). The free-jazz tenor solo in 'Flying Home' (*Release*), and in 'Original Peter' (*Love Songs*), amounts to 'quotation' with 'partial transformation' (Alloway 1974: 29). Transforming was effected by a new entertainment value of humour arising out of displacement: humour was eschewed by British Improvised Music.

Unification in the artwork occurs when juxtaposed objects work on each other, but it is possible that objects can connote/refer to something outside the work. Kitaj referred to art that is not bound to the canvas and has 'connectivity' to the world. Kitaj made reference to ancient cosmogonies, as did Westbrook with *Copan/Backing Track*. However, Westbrook has never devalued musical events using themes. For example, Heining and Searle (in Chapter Three) interpreted aggressive Improvised Music in *Marching Song* as his intentional sonic analogies with the sounds of war. But here I see Westbrook using it to 'overload'. As a soloist I experienced overloading and Pop Art too used it as a 'compositional strategy' (McCarthy 2000: 72).[162] It created the same impression of intensity as the overloading of messages and images coming from commercial advertising, or news items from chaotic war zones; allegory not analogy. Westbrook never used it as the means to be patronizing, sarcastic, ironic, satirical, parodying, or nostalgic, although he has no problem with audiences interpreting his artworks in whatever way they want.[163]

So, like Pop Artists, Westbrook's artworks did not act on the spectator through cause-and-effect. Just like their experience of the complex world, the complex artwork was

---

[162] This was evident in Westbrook's arrangement of Strayhorn's 'Johnny Come Lately': Case Study One in Chapter One.

[163] Appendix Three: CD1. Westbrook accepted Chris Searle's and Duncan Heining's *interpretation* of *Marching Song*, but was clear that such interpretations were by each listener for themselves and not about the work itself.

experienced through the ad-hoc and contingent nature of the individual's relationship to the juxtaposed fragments. That fragments referred to the world is seen in Westbrook's use of accelerandi in 'Echoes and Heroics' (Chapter One); a jazz enthusiast familiar with Charles Mingus' *Black Saint and the Sinner Lady* could make the meaningful external connection. Jim Dine said found-objects always contain 'other peoples mystery' (Lippard 1974: 73). That all the people see everything all of the time was clearly not the intention of montage artists.

Westbrook's aim was not only entertainment as listener pleasure. He and Brecht and Pop Artists intended the listener not be transported away, but 'to intuit the nature of reality' (Hopkins 2004: 98). 'Walter Benjamin stressed that what interested the Surrealists was the 'profane illumination' to be obtained from material existence rather than any recourse to religion, or the 'beyond', or drugs ...' (2004: 111). Rothko too desired a slow meditative experience on the art-work and that resulted in 'inner revelation' (McCarthy 2000: 9). For me, as I have expounded, *Marching Song* showed the inevitability of conflict and contradictions in social relations and therefore the futility of eradication/resolution/winning by acts of war.

8 Inappropriate Models: John Dankworth's Eclectic Programming, Humphrey Lyttelton's 'Frankenstein Jazz', and Wagner's *Gesamtkunstwerk*

> An evening at a club or concert is a dramatic experience. It's not just a question of musical fragments, but whatever people play it's a theatrical experience for the listener and the participant really. I used to get this feeling going to concerts anyway. I felt one should take responsibility for the programming of things so that they resolved in a meaningful way, some kind of total experience. Mike Westbrook [164]

John Dankworth said:

> My orchestra needed not only to be good, it had to be [...] more importantly, distinguishable [...] I wanted to find a new sound for the band, a sound which would identify it as readily as Duke Ellington's or Count Basie's [...] I was after a concept sound that registered an instant identity. (1998: 119)

Like Westbrook, Dankworth was after his own voice and considered the touring of live shows 'essential' (1998: 85), compared to recordings. His 1950s concert programs showed a similar

---

[164] (Carr 2008: 25, 26).

interest in the range of material and Vaudeville and Variety Show formats (Chapter Three). He produced humour from the Fritz Kreisler tune *Schon Rosmarin* (1998: 87, 38), but mainly he intended to prove that good music of any sort could co-exist in a program. He included Dvorak, Lennon and McCartney, Walton, Ellington (1998: 194), Artie Shaw's *Concerto for Clarinet* and Stravinsky's *Ebony Concerto* (1998: 27, 162). Dankworth pursued 'pop' as there was more work in dance music, more money backing pop singers like 'The Beverley Sisters' and Petula Clark (1998: 26). He used 'show-business' presentation saying his big-band: 'was well drilled in stand-ups, sit-downs and gyrations of instruments from right to left and from the floor to the heavens. We became known for these spectacular bits of showiness' (1998: 98). Commercially successful in popular entertainment from the Second World War up to 1973, he said jazz 'only slowly became art music' (1998: 14); later he included the work of British writers John Donne, Auden, T.S.Eliot, Spike Milligan, Noel Coward.

Hobsbawm said Ellington defined himself as an artist by composing 'works for concerts' (1999: 341). Dankworth's found-objects were juxtaposed but not transformed as they did not work on each other. Without transformation or through-composition his later recordings were not montage artworks but albums of material related only by their titles. Live performance programs also consisted of items he considered good-in-themselves individually; the program content was not intentionally allegorical nor contemporary or culturally relevant. His social function was entertainment; the presentation techniques he used were 'show' and not integrated as content. Unlike Ellington and Westbrook he used 'functional' musicians who read scores but did not collaborate, thus he did not democratize the means of production.

In the 1950s Lyttelton delivered varied programs, like Dankworth. His posters show they were limited spectrum Variety Shows featuring himself in a range of contexts.[165] Lyttelton said his record collection ranged over every style 'without any rhyme or reason

[165] As evident in The National Jazz Archive and Lyttelton (2008: 139).

outside of my own personal taste' (2008: 114).[166] Unlike Dankworth he also mutated the music saying he was not a jazz 'revivalist purist' (2008: 114-115). George Melly claimed Lyttelton's hybrid jazz styles included aspects of rival Ken Colyer, but that Lyttelton was inclined to deny his debts (to 'ready-mades') like a 'one-man Ministry of Truth' (Melly 2000: 416), and claim an original stylistic conception. Melly said Lyttelton 'experimented wildly' and produced a monthly newsletter justifying, among other things, his use of a West Indian rhythm section (2000: 489). Lyttelton explained:

> My idea was twofold: to reintroduce the rhythmic variety of Creole jazz into our music, and also inject new life into the worn jazz repertoire by drawing on the folk-music material, still quite contemporary and fresh, which existed in the West Indian community. (2008: 151)

My observations here are largely the same as with Dankworth's programs. The product was an un-transcended mix of New Orleans jazz of the late 1930's plus various features from other musics included or rejected as a result of audience responses. Hybrid music was derived from what was originally a program as Lyttelton said: 'We devised a show which offered straight jazz from my band, straight West Indian music from Freddie Grant's boys and some Paseo jazz from the combined teams' (Lyttelton 2008: 151) (Paseo being a Trinidadian dance). Godbolt (1986: 264) described Lyttelton's hybrids as 'Frankenstein Jazz' and part of a new hybrid movement that included 'traddy-pop' created by Acker Bilk, Kenny Ball, and Chris Barber.[167] Lyttelton's commercialism with his engineered entertainment, is clearly not the same as Westbrook's popularization of the artwork. Godbolt suggested that the audience was even coached in how to respond with no interpretation allowed. In cheering, hand-clapping, uninhibited bellowing, throaty Louis Armstrong impersonations, the pretence was of being taken back to a tribal, primitive, more 'honest' enjoyment of music, free of complex contemporary culture; only superficially is this 'the primitivist desires of the modernist movement in painting' (McKay 2005: 26), or Zurich Dadaist 'events'.

---

[166] He went on to review jazz records for *The Daily Mail* and present a long running BBC radio jazz program. Both I recall showed an eclectic and broad-minded approach to jazz regarding stylistic boundaries.

[167] Lawrence Alloway too referred to some Pop Art as 'Frankenstein's Monsters' (1974: 40).

In an interview with composer Philip Clark, Westbrook said of his use of multi-media: 'That's what Kate and I are about, what Germans call *gesamtkunstwerk*, the 'total work of art', a term for which there isn't really an English equivalent' (Clark 2004: 13). This was probably an opportunistic seizing of a word that he felt described what he did in the absence of any other description. On checking who used the term first Clark told me: 'I think Mike did use it first, but I'll refresh my memory before we talk. It might be that he used it casually and I over-stressed its importance'.[168] There is no evidence that Westbrook was referring to the Wagnerian conception as set out in *Art and Revolution* (Wagner 2010). Here Wagner talks of a need to reject contemporary culture and travel back in time to regain the most noble and complete 'natural state' epitomized by Greek Tragedy, a state free of culture:

> The Grecian Art-work embraced the spirit of a fair and noble nation, the Art-work of the future must embrace the spirit of a free mankind, delivered from every shackle of hampering nationality; its racial imprint must be no more than an embellishment [...] only Nature can unravel the skein of this great world-fate [...] In the man destroying march of Culture, however, there looms before us this happy result: the heavy load with which she presses Nature down, will one day grow so ponderous that it lends at last to down-trod, never-dying Nature the necessary impetus to hurl the whole cramping burden from her, with one sole thrust; and this heaping up of Culture will thus have *taught* to Nature her own gigantic force. The releasing of this force is - *Revolution*. (Wagner 2010: 22-23)

Westbrook is also clearly at odds with Wagner's idea of his own age being in social crisis, culture as a burden, the rich as immoral and the rest 'criminally passive'; at odds with an idealized state funded theatre, and drama as the single supreme art-form and it going hand-in-hand with the notion of a single idealized State.

Westbrook certainly went beyond Morton's characterization that he improvised 'with genre and the boundaries of genre' (1992: 12). I think of Westbrook's programs-as-artworks, and use of multi-media, as similar to the 1937 exhibition held in Paris where *equally weighted* paintings and surrealist objects were arranged to form a 'total environment', the purpose being to provide the public with a 'theatrical experience' (Rubin 1968: 151-154). Performance Artist Allan Kaprow also referred to producing 'environments'(Kaprow 2003). The nature of montage construction and theatrical experience, and social function and cultural relevance,

---

[168] Personal email 30th October 2009.

need not go beyond what has been described in this chapter and the previous chapter on Brecht. Parallels with those who have devised novel diverse jazz performance programs, and hybrid jazz styles, and a parallel with *gesamtkunstwerk,* are all inappropriate.

9 Conclusion to Part One

Westbrook broadened the terms-of-reference for jazz to produce contemporary culturally relevant English music. Ironically this moving towards cultural relevance entailed a move away from what jazz critics/promoters would historically accept as jazz stylistically. It was clear from archive materials that the barriers of negative critical reception became twofold. Firstly was a resistance to the shifting of conventions by promoters (primarily) and critics. Secondly, this effective censorship reduced the opportunities the public had to access Westbrook performances through the channels of jazz clubs and jazz-festivals. Reduced exposure was a serious problem as English saxophonist Iain Ballamy said: 'The future of jazz surely lies with forward thinking musicians making connections globally and putting jazz back where it always was - ahead of its time with the audience catching it up.' (Nicholson 2005: 193).

The aim of Surrealism and Dada was 'cultural revolution' (Hopkins 2004: 144). The main criticism of it was that it produced mental revolutionary art before a material revolution had occurred. Hopkins said: 'How could the proletariat possibly understand its language?' (2004: 141), and Hobsbawm said: 'the very cultural radicalism of avant-garde developments in the new century cut them off from workers movements whose members remained traditional in their tastes' (1999: 181). It is speculation whether greater exposure to Westbrook's music would have been proportional to greater audience acceptance. But it is clear from archived materials that it was more acceptable to a curious public than to critics and promoters; interestingly, the reverse of Dada and Pop Art.

I draw on Raymond Williams to effectively confirm that the central issue here was not a matter of a change of style but the reform of conventions:

> ... while it is true that the average audience is more open-minded than the average entrepreneur, so that the basis for change and development in conventions always potentially exists, it is only academically true that a dramatist may use any convention that suits his material and intention [despite the fact] we judge a convention not by its abstract usefulness [...] but rather by what it manages, in an actual work of art, to get done. (Williams 1987: 15)

Westbrook challenging conventions has been set out at length in my Introduction. I stated in my Introduction that he clearly would have liked to have achieved Steve Reich's success in 1960s America. Reich said:

> There was a wall in those days between classical music and street music, i.e., jazz, rock, and alternative - or what would later be known as 'New Music'. One of the things that I'm pleased about in terms of what I've done, is that myself and others, such as La Monte Young, have been able to tear that wall down. And we didn't do this by aiming to bring it down, but rather by just being who we were. (Crowe and Watkins 2008: 127)

The full significance of this can now be seen.

The denial of a role for Westbrook as a post-war cultural leader constitutes the end of Part One. Perhaps the lasting value of all of Westbrook's work of this period was, like Dadaist/surrealist Andre Breton, he at least pointed to 'what a proletarian based art could be like' (Hopkins 2004: 141).

6 *The Brass Band* 1973-1984, Westbrook Theatre, and the William Blake Settings 1971-2012

> My goal has always been to make it commercially, but not just for money. Commercial success means that you have scored with an audience. Over the years I've received subsidies from the Arts Council which have made all sorts of things possible, especially composing. But I don't take kindly to subsidy. Sponsorship is fine, but it doesn't create an audience. And it's feedback that every musician needs. Mike Westbrook [169]

> Blake was in no sense a Romantic artist [...] who despised trade and who tended to withdraw from the urban turmoil of finance and competition, he was a [...] tradesman, a mystic intimately involved in the world of commerce and craft. In that sense he remained much closer to the people to whom he wished to address his work. Peter Ackroyd [170]

Westbrook said: 'One had the apprenticeship of big bands, then rock behind one, and now there was a definite feeling of starting again [with] a whole new area which I was strongly attracted to by my whole philosophy' (Wickes 1999: 280). He called *The Brass Band* 'the cornerstone' of *all* his work since the 1970s (Nelson 2006a: 43:50).[171] Westbrook misleadingly suggested that it followed on from his large ensemble 'Deram recordings':

> It was a real sea-change. I had been working with my big-band that had grown up over the years, with lots of amazing musicians of that era. That all stopped, there was a general dispersal and I really started again at that point and, as has happened several times, looked for some kind of door that would open because a lot of doors were always closed, and the one that opened was community arts, street music, getting out into the public with whatever you could carry. (Nelson 2006a: 43:40)

As a following-on from big-band jazz *The Brass Band* is a puzzling change of direction. But in the light of what I have said about *Cosmic Circus* and *Solid Gold Cadillac* it is a continuation of this artistic concept further shaped by social conditions and economic considerations. With it, Westbrook paralleled John Fox's move from large multi-media events with *Cosmic Circus* to small-scale community street theatre with *Welfare State*. The portable *The Brass Band* was the most ostensive manifestation of the community music concept that has since run through Westbrook's career. Its membership and size changed considerably, and although often dormant at no time was it 'officially' disbanded. When I first saw it in 1974

---

[169] (Oakes 1984: 24).

[170] (Ackroyd 1999: 32-33).

[171] Also Appendix Three: CD3 interview.

Brechtian declaiming was evident. Disturbing and moving was Phil Minton's agonized vocal delivery and Paul Rutherford's angry reciting (red-faced and spitting) of William Blake's 'Price of Experience'; there was no gap between their feelings and the sentiment of the words.

Westbrook's settings of William Blake's words were the cornerstone of *The Brass Band*. Importantly, their meaning shaped Westbrook's move from allegorical artworks to literal performance art. Blake settings gradually increased in number, eventually becoming an independent strand of activity. Gradually, theatrical components were (re)introduced until *The Brass Band* became the cornerstone of a new overshadowing *Westbrook Theatre* conception.

The importance of *The Brass Band* concept is beyond doubt, but it is under-represented in the literature.[172] One reason was the music not being in a historical jazz style. Secondly, performances were in locations jazz press/fans would not find themselves in. Thirdly, the group played often and informally and any advertisements were 'home-made' A5/ A4 size posters and handbills; write-ups and reviews were non-existent or in local newspapers. There was no assumption musicians had to go through music industry channels as a prerequisite of success (McKay 2005: 229). Fourthly, the works became increasingly theatrical and thus filming more appropriate than audio recording. Fifthly, the group began to perform less in Britain. Westbrook said a 1977 tour of Italy, Switzerland, and France, had the desired effect of 'establishing the band' with European critics, journalists, and public (Zabor 1983).[173] Heining spoke of: 'the night of Mitterand's election in France where Mike's band came out of a concert in La Rochelle to play alongside other French bands in the town square' (2006: 40): Mitterand was the first socialist head of state since 1957. Westbrook said:

---

[172] Unusually Graham Lock noted *The Brass Band* recordings as important and pointed out: 'Of the seven albums Westbrook made between 1976 and 1981, five are by the Brass Band.' (Lock 1994: 71). It is not clear from the liner notes though that all the five, with their varying formats, have *The Brass Band* at their core. By 2012 what recordings there were (except the reissued *Mama Chicago* (1979)) had been deleted from the catalogues for some years. The *Penguin Guide to Jazz Recordings* (Cook and Morton 2008: 1488-1490) doesn't list any except (the atypical) *Mama Chicago,* and the *The Village Band* which was a different, if related, project. A reader of *Jazz: The Rough Guide* (Carr et al 1995: 685-686), which describes itself as 'the essential companion to artists and albums', gains no knowledge of the existence of *The Brass Band*.

[173] Also Appendix Three: CD3 interview.

> The Left in France and Italy has always allied themselves with progressive ideas in the arts. The Brass Band used to tour with *Henry Cow*, playing these enormous popular events promoted by communist councils. Here we never had that alliance between the Left and progressive artists. Possibly in the immediate post-war period when the Arts Council was founded, there was more of an awareness of the importance of the arts. But on the whole we haven't had that kind of thing. With the current government, they're a total bunch of philistines. (Heining 2006: 40).

The Brass Band was promoted successfully in France by state bodies: L'Association de Culture Populaire, Maison de la Culture, Centre Culturel des Mazades, Centre d'Action Culturelle. In Britain, a tour organized by the Communist Party of working men's clubs Westbrook said was 'unsuccessful, sadly' (McKay 2005: 224). This chapter I constructed mainly by using archived materials in the National Jazz Archive.

1 The Community Music Theatre Aspect

1.1 Inception

With failure of *Solid Gold Cadillac* to extend its recording contract with RCA, Westbrook was in serious financial trouble, describing himself as 'scuffling' and 'being nowhere' (Lock 1994: 70). A 'brass band' was formed of necessity in 1973 to busk in the streets to earn money. It consisted of Improvised Music exponents Lol Coxhill on saxophone, vocalist/trumpeter Phil Minton, and Westbrook on valve-trombone: occasionally augmented by guest musicians. It then self-promoted performance-art sessions in church halls and small theatres as *The All Star Brass Band and Cabaret*. Westbrook said the band 'were of the same mind' (Nelson 2006a: 44:00) and had 'no particular remit' (Duncan 1976: 170). As well as finding it 'exciting' he said, for the first time, it was a 'political thing' (Heining 2006: 40). Audiences were small and the resistance of some was upsetting; he said:

> I'm buttonholed by some jazz buff who says 'Aren't you doing the big band now then Mike?' I think, what's the matter with him, he can see what I'm doing [...] but there's always a few of these miserable sods there. It happens so regularly that I spend most of my time talking to people like that. They're always very pushy. They say 'Where's John Surman then?' You know, things from years ago.' (Duncan 1976: 169)

Westbrook characterized its empirically experimental proceedings:

> It was quite theatrical. It began in total darkness with Lol on his own playing on the stage and then Phil and I appeared from the back of the hall making rude comments or something. I don't think it was very good and I think we were very much involved with exploring [...] But there was certainly something happening there. It shouldn't have been criticized because it wasn't big band jazz. (1976: 170)

Community street theatre arose opportunistically out of *Solid Gold Cadillac* as a meld of New Orleans street jazz, busking, the cabaret idea, plus newly available funding. Westbrook said:

> At that period of the early 'seventies, fringe theatre and community arts were a very important part of what was going on. We had a relationship with the Bath Arts Workshop and went down with the Cadillac band. And they invited us to go down and do things in their Alternative Festival. It was out of one of those that the Brass Band started [...] so this street band began [...] it also had those echoes of the notion of the New Orleans idea .[...] but was our idea of music for the community. (Wickes 1999: 279)

This group was probably Westbrook, Minton, and saxophonist/actor George Khan.[174]

1.2 Consolidation

The Brass Band concept and personnel changed in 1974 at another Bath Festival. Rather than sitting in a pub one fine evening they earned additional money by busking in the street. Marching up and down reminded Westbrook of English Salvation Army bands (Oakes 1984: 24). He met artist Kate Barnard (later Kate Westbrook) whilst teaching in Leeds. She became involved by taking up the tenor horn, because she said women played it in 'Sally-Army bands' (Wickes 1999: 280); she also began singing. Leeds College of Art being a centre of avant-garde theatre (where John Fox also worked), and Barnard being well connected with the theatrical world, plus the legacy of *Cosmic Circus*, all shaped the conception.

Westbrook said the portable unit focused on 'marvelous situations' (Heining 2006: 41). Archives show these as carnivals, fetes, community centres, village halls, shopping centres, rest homes, churches, hospitals, schools, fringe-theatre events, housing estates, and factory canteens and gates. In France they became a circus band for a French alternative theatre group. He said: 'at Telford we went into that old people's home and, I know it's a captive audience, but it was marvelous, really enjoyable' (Duncan 1976: 171). And he said:

> We played in the back of a lorry in the Tower Hamlets Carnival procession, it was quite astounding because this area is normally such a desert [...] The convoy kept getting stuck and we were outside the 'Ideal Hairdresser' for about half an hour, so out comes the old boy and starts doing a dance on the pavement. We only played one number, we couldn't stop, people were dancing and jigging about all around us. (Duncan 1976: 171)

---

[174] During archiving a cassette tape was located entitled: Westbrook/Minton/Khan 'The Other Show - Bath' (Appendix Two: Recordings).

The venues and amateur singing of all band members made *The Brass Band* intentionally *Gemeinschaftmusik* in its effect; this was reinforced by the process experiments in creating street cabaret without a clear idea of the end product. Westbrook still used *Lehrstücke*; he said:

> If people haven't seen us it's difficult to describe what we do. The show includes original songs, poems and a lot of free improvisation. It's more theatre than concert. My job is to provide a structure and work on it with the band. The music is a collective concern with plenty of room for individual ideas. Working together we create a chain reaction and that's what provides the thrills. (Oakes 1984: 24)

The band members' theatrical orientation, drawn on to achieve a low-art presentation of a high-art content, can be seen in retrospect. Minton played trumpet, but was visually a highly animated stylized performer who delivered vocalized sounds: passionate, humorous, and sometimes inhuman; he had worked with *Welfare State*. Saxophonist Lol Coxhill was what would be later called an 'alternative' comedian. Coxhill left and was followed by Dave Chambers, although I believe long-term associate George Khan was first choice as actor/ saxophonist,[175] but he had acting commitments with *Welfare State* and *People Show*. Paul Rutherford, trombone and euphonium, was part of the austere British Improvised Music scene of 'The Little Theatre Club' and *The Spontaneous Music Ensemble* (SME); Westbrook said:

> I don't quite know how Paul Rutherford got involved, but he's another of those people, in retrospect, whose attitudes are a bit like Phil - very broad in his interests. It very much surprises people who only know him from his free playing that he's a classically trained musician who is very interested in Elizabethan music [...] And he's a formidable entertainer [...] He was the wackiest member of the band really, getting up to hilarious antics on stage, singing zany vocals and so on. (Wickes 1999: 280)

Rutherford raided the props room when concerts were held in theatres and then dressed the stage or himself; this serendipity frequently provided an impromptu theme.[176] Westbrook said: 'anything anyone in the band wanted to do, we did. It evolved and developed out of it's own energy' (Zabor 1983).[177] Here was a clear move away from the 'Westbrook Cottage Industry' republic towards democracy. Importantly, it can be seen that Westbrook was extending the

---

[175] Chapter Two showed that contrary to what was and is promulgated by the jazz press, it was Khan and not John Surman that had the longest association with Westbrook.

[176] Appendix Three: Interviews CD3.

[177] Also Appendix Three: Interviews CD4.

terms of reference for jazz performance by not confining the contributions of his group to musical styles and skills. Musically the arrangements were simply written as 'Bb', 'Eb', and 'concert' parts; they were developed in *Lehrstücke*, hours of what Westbrook called 'hanging out together',[178] then some improvisations were adopted as fixed. *The Brass Band* (at this stage only) was unique in being the only Westbrook ensemble to substantially feature the compositions and arrangements of others in the band.[179]

Given that venues were played acoustically, Westbrook was relieved of major logistical concerns regarding managing a large ensemble for formally staged concerts. His reduced role was as instrumentalist, taking care of logistics as booking manager, and artistic programming for creating performance events as artworks. The latter was less sophisticated than using overlaid episodes as before. Superficially more akin to Dankworth's imaginative programming, in juxtaposing compositions of others the 'transcending' was now Brechtian as declaimed words communicated literally and produced a 'story' overall.

Westbrook told Carr: 'That's what I feel sometimes ... we're all part of this thing and the sum total of human existence is, in a way, suffering ... and I know that this quality is there in all great art' (Carr 1973: 42). His political themes were oppression and suffering. These were declaimed theatrically by both the vocals and the energized instrumental improvisations; sincerity was guaranteed as performers presented their real lived conditions. Westbrook said: 'They're not just blowing on this song or those changes - the material draws something out of them which is their highest aspiration' (Zabor 1983). There is no evidence Westbrook had a new interest in party-politics or was rallying a call-to-arms, it was more a protest than a tool to effect change: as Melly said of British marching jazz bands (Chapter Three). It mourned the failure of social and cultural change hoped for in the 1960s and their music becoming

---

[178] Appendix Three: Interviews CD3.

[179] Paul Rutherford and Dave Chambers contributed arrangements that still exist as used by *The Village Band* in 2006. Chambers did an arrangement of 'Sepent Maigre', a song from Martinique, Ruherford did an arrangement of the pop tune 'Brigitte Bardot' that he chose to sing, and sing in French. Both sound comical.

'alternative' rather than 'mainstream'; their resignation amounted to their singing/playing an English cultural equivalent of 'the blues'. Westbrook playing festivals organized by 'Rock in Opposition' and communist councils in France would have made a self-interested joining of the communist party both easy and understandable, however he did not; although some of his musician and friends did. Again showing a positive cultural (rather than negative political) approach, Westbrook (Zabor 1983) said he (still) had a 'wider sense of the artist in society', 'an energy' sustained by musicians, painters, and writers.

Aspects of theatre and multi-media were added: like *Cosmic Circus* coming out of the jazz recordings. Also, it began to take on a European character; Kate Westbrook said:

> We worked up a repertoire and found that every member could do much more than they had imagined. We included songs by Brecht and William Blake and Bessie Smith. After touring abroad we added songs in other languages. Gradually we built up an entertainment we called a jazz cabaret. (Oakes 1984: 24).

'Songs in other languages' was a response to the increasing workload in France; Zabor noted: 'Kate had words of thanks and praise for the French audience that had sustained them over the years' (Zabor 1983). In acquiring 'found objects' and evolving 'on the road', responding to lived circumstances, Westbrook became even more a *performance artist* and even less a conventional composer/arranger. The cabaret format required a return to more formal indoor concerts and increased logistical load: including traveling with their own amplification system and costumes. Just like *Solid Gold Cadillac*, *The Brass Band* became 'not just one thing'.

1.3 Case Study Two: *The Village Band* Life-Cycle as a Model for Understanding Developments in *The Brass Band*

The next stages of *The Brass Band* development are confusing when considered as historical facts, but can be interpreted by using *The Village Band* life-cycle as a model.

In the early 2000s Westbrook started sessions in the village hall, Holbeton, Devon, for local people by local musicians: the *Gemeinschaftmusik* stage. Prior material was adapted,

some retitled. In 2005 the Westbrooks moved to Dawlish. After three reconfigurations the line-up became fixed with professional musicians (including myself). Called *The Village Band Project* it drew on *The Brass Band* material.[180] In what I see as stage two, the band evolved an identity. The word 'project' was dropped and stage three was Westbrook writing a new extended work: *The Waxeyworks Show* (2006). It was developed in rehearsals using trial-and-audition and testing musician's characteristics. The lyrics by Kate Westbrook hark back to early *The Brass Band* English themes in linking the Victorian fairground to the internet.[181] In both, all manner of wondrous, funny, unusual, intriguing, sometimes freakish, attractions are juxtaposed,[182] accidently, through aimless wanderings. It is art-music with each movement (for itself) having an extended improvised feature for each member. Stage four was the move away from churches, pub gardens, village greens, market places, bandstands, weddings, towards formal presentations like Ronnie Scott's, The London Jazz Festival, and BBC Radio Three broadcasts. Stage five was the commercial recording, which reflects its dual nature by being divided into *The Waxeyworks Show* art music and the *All That Jazz* community music program of compositions by Westbrook and others. By 2010 the community aspect of the band stopped, including Christmas concerts at St Gregory's church, Dawlish, Devon. These had included communal carol singing, mince pies, and mulled wine made by the band: attendances dropped through over-familiarity and being taken for granted.

The next work was *English Soup: or The Battle of the Classic Trifle* (2008). Kate Westbrook's words concerned the ingredients depending on social class and where in Europe it was made. This was art-music made to look like community music through presentation. It was premiered at The Carlton Theatre, Teignmouth, Devon (next to the pier in this seaside

---

[180] Archives show some non-Westbrook material in common was 'Sepent Maigre', 'Brigitte Bardot', 'The Entertainer' by Scott Joplin, 'Django' by John Lewis', 'Chimes Blues' by Jelly Roll Morton.

[181] The phrase 'Wax-Worky-Show' can be heard at 0:37 in 'Bartemly Fair' from the first *The Brass Band* recording: *For The Record* (1975). *Bartemly Fair* was performed in a fair-ground context.

[182] The second movement of the work is called 'Juxtapositions'.

town) to a seated ticketed audience of two hundred. Stage six was an increased theatrical requirement to dress to represent the colours of the movements: 'Topping', 'Cream', 'Custard', 'Jelly', 'Bowl'. It was filmed and released as a DVD (2010). The visual aspects were created using production effects, as the personalities made acting an inauthentic option. Stage seven was *The Village Band* remaining dormant since 2010 as activities emerging out of it took over. All of these stages can be detected in my interpretation that unfolds below.

2 From Community Music to Formal Artworks

2.1 The Film *Music in Progress* and the First Recordings

Westbrook said 'one tends in the music world to think of records as the be-all and end-all of it, and they aren't of course' (Duncan 1977: 206). No recordings were located of *The Brass Band* for the 'live' period 1973-1975. The first commercial release was *For the Record* (1975), and it shares a problem with *Love Songs*, *Live,* and *Tyger,* in being conceived as a live event with a visual and atmospheric dimension. Elements of surprise delivery would not work on repeated listening out of context so were omitted.[183] This is why Westbrook said it was not successful.[184] The purpose of this recording needs elucidation.

Westbrook used recordings to democratize aesthetic consumption. But this was not entirely the case here; it was a need to re-create the RCA revenue stream and to advertise (using a 'demo') stylistically homeless music that had no formal commercial outlet in Britain. Westbrook said of *For the Record* (1975):

> That came about because we'd done the Southwark concert, and a friend of ours, Charles Mapleston, who's a film maker, had got Arts Council backing to do a film about our work [...] called 'Music in Progress' [...] and that dealt very much with touring in France and the street theatre [...] Kate began an assault on all the record companies. In the end we got a response from John Whitehead whose *Transatlantic* record company is no more. It was a unique little company, very idiosyncratic, based on folk music. (Wickes 1999: 280)

---

[183] Ansell said, with respect to trombonist Paul Rutherford, that this recording: 'does little to capture the power of some of his featured solos live with that band.' (Ansell 1977b: 265).

[184] Appendix Three: CD2 interview.

There are four matters to be extracted here. Firstly, is *The Brass Band*'s first London and first indoor appearance at Southwark Cathedral April 19th 1975, organized by the World Centre for Shakespeare Studies.[185] Secondly, was that someone realized between 2am and 5am there was no disruptive train noise, so to minimize costs the recording equipment of the film crew was used to record a 'demo' in the cathedral. This 'demo' Kate Westbrook took around record companies, and it resulted in *For the Record* (1975) for Transatlantic.[186] Lock said that they*:*

> ... were keen to help and offered a deal whereby Westbrook was paid a regular monthly sum. It was, he says, the only time in his entire musical career that he has had real financial security. Alas, within months the company was taken over and Westbrook's deal fell through. But [...] Westbrook had met Laurence Aston, who later left Transatlantic and released several of Westbrook's records on his own label, Original Records. He also became Westbrook's manager. (Lock 1985: 12)

Thirdly, is the film *Music in Progress: Mike Westbrook - Jazz Composer* being dated 1978.[187] The release date was 1978, but the film is mostly a montage of work in France 1976-1977, ending with the 1975 cathedral footage. *For the Record* was not recorded in 1976 as Lock stated (1994: 70), or recorded at Willsau (Switzerland) as Wickes stated (1999: 280); it was recorded at Sound Associates, Queensway, London, October 1975.[188] The personnel was Westbrook (tuba, euphonium, piano), Minton (vocal and trumpet), Kate Westbrook (vocals, piccolo, tenor horn), Rutherford (trombone, euphonium, vocals), Chambers (soprano and tenor saxophones). Fourthly, some film clips show Nisar Ahmed 'George' Khan on soprano and baritone saxophones, and others Trevor Tomkins on percussion (he is not on the 1975 recording as Wickes said (1999: 280)). The 1976-1977 French filming is consistent with Khan and Tomkins being present on the 1977-1978 commercial recording *Goose Sauce*. Extensive touring with this line-up after the collapse of Transatlantic was why Westbrook expanded the 'Westbrook Cottage Industry' to form Original Records with manager Aston.

---

[185] It was mentioned in Chapter Four that, like Brecht, Westbrook has had a long standing interest in Shakespeare.

[186] Transatlantic was formed in 1961 and sold imported jazz, blues, but also English folk, Shakespeare and other spoken word recordings.

[187] A copy of this film is in the archive of the British Film Institute.

[188] Appendix Three: CD3 interview.

There were performances in England, Scotland, France, Germany, New York, Australia, Rome, Italy, Finland, Sweden, Switzerland, Israel.[189] *For the Record* (1975), *Goose Sauce* (1978),[190] and *Paris Album* (1981), are audio recordings of the community/street music; they omit theatrical presentation, poetry, banter, extended free improvisations, and costumes, so cannot be taken as representative of the live cabaret conception.

2.2 The Relationship Between Performance Programs and the Artworks

The *For the Record* (1975) recording contains parts of the theatre work *Bartemly Fair* (1975), and many of the tracks on *Paris Album* (1981) were from the theatre work *Bien Sur* (1980). These recordings were thus documentation of musical aspects of unrecorded theatrical works. Some pieces in Westbrook's performance programs were used in more than one artwork, with additional supplementary pieces written as the need arose. Archive materials show that the program that was *Bien Sur* (1980) used existing material, but was changed for each of its four documented performances.[191] Westbrook formed a canon to be drawn on for informal performance programs and for new works alike. A piece was selected as appropriate because it created a dramatic effect literally; material was thus being used *functionally* in creating the 'each scene for itself' montage works. Types of material appear in Table One.

Table One: A Cursory Division of *The Brass Band* Material

Period/Folk material evoking the imagery of the Elizabethan age/ medieval market place/ traditional fair. On *For the Record*: 'Tuba Gallicalis', 'Le Ballet Comique'. 'Fortune Song' has words by John Fox and was written for *The Travels of Lancelot Quail* (1972) by *Welfare State*; it was played to draw a crowd. 'Bartemly Fair' (co-written with Peter Stark) and 'Punchinello' were composed for a production of Ben Jonson's *Bartholemew Fair* (1614); Roger Savage's words were based on a poem by George Alexander Stevens (1710-1784) (a London actor, practical joker, lyricist) concerning the annual Smithfield Fair, London, from the l6th to the 19th

---

[189] According to materials in the National Jazz Archive summarized in Appendix Six. Some cassette tapes were located during the archiving process and are now with the B.L.S.A. and listed in Appendix Two.

[190] A tape of out-takes from the recording is in the BLSA. Appendix Two: Recordings.

[191] Full details are given in Appendix One.

century.[192] On *Goose Sauce*, 'Goosewing', 'Wheel of Fortune', 'Overture to Mother Goose' (a pantomime by W. Ware 1806). For *The Village Band* in 2005 'Goosewing' was renamed 'Medieval March' and segued into 'Wheel of Fortune'. 'Wheels go Round', music and traditional words, was used again for 'Lady Howerd's Coach' on *Bien Sur* (1980), and for 'Lady Howerd's Coach' within 'Ruote Che Guarano' (Italian for 'wheels go round') on *The Cortege* (1979). It was also used live by *The Orckestra*.

Obscure 'Pop'/Jazz Songs On *For the Record*: 'Brigitte Bardot' a breezy pop tune in French. The majority though share a sombre sentiment; the American 'Brother Can you Spare a Dime', 'Nobody Knows You When You're Down and Out', the British Salvation Army sounding 'Shall we Gather at the River' and 'Captives Rejoice'. On *Goose Sauce*: 'Gooseflesh' (which contains a reference to Ellington's 'East St Louis Toodle-oo'), 'Ten Cents a Dance' (Rodgers and Hart), and Westbrook's 'Anthem' (part two of the later three part 'Out of Sorrow' for *The Orckestra* collaboration). On *Paris Album*: 'Free as a Bird' (traditional, probably used at New Orleans funerals), also used by *The Orckestra*, and again in *The Cortege* (1979), and later as an introduction to 'Dead Man Blues' by Jelly Roll Morton on *Waxeyworks Show* (2008). 'Knivshult', a Swedish folk tune, also appears on *The Cortege* and was used in the *Bien Sur* work. Two are spritely: 'Serpent Maigre' (which means 'skinny snake' and names a Martinique dance) and Westbrook's own 6/4 'Calypso (I Can't Pay the Rent)' (revived twice, latterly as a version for his 2010 big band).

Brecht and Weil associated material. On *For the Record* and on *Paris Album*: 'Kanonen Song' (sung in German). On *Goose Sauce*: 'Alabama Song', later revived for his 2010 big band.

Jazz Standards On *For the Record*: 'Round Midnight (Thelonious Monk), 'Come Sunday' (Duke Ellington). On *Goose Sauce*: 'Jackie-ing' (Thelonious Monk) which was featured live by *The Orckestra*.

Westbrook's William Blake Settings On *For the Record*: 'London Song', 'Let the Slave', 'A Poison Tree', 'I See Thy Form'. On *Paris Album*: 'Long John Brown and Little Mary Bell'. Some of this originated with *Tyger* (1971), and appears on *Bright as Fire: The Westbrook Blake* (1981).

Others. On *Goose Sauce*: 'Mourn Not the Dead' (a poem by Ralph Chaplin) used by *The Orckestra*. On *Paris Album* his 'Ballad' references 'Auld lang Syne' and 'Home on the Range': the latter was in *Earthrise* (1969).

Works pointed to, most of which are theatrical, are *The Travels of Lancelot Quail* (1972) with *Welfare State*, *Bartemly Fair* (1975), *The Cortege* (1979), the Blake themed *Tyger* (1971) and *Bright as Fire* (1980), and *Bien Sur* (1980).

---

[192] Westbrook's work *Bartemly Fair* was premiered at South Hill Park, Bracknell, Berkshire in 1976: Appendix One: Works. Peter Stark commissioned it and was a folk singer as well as arts administrator.

3 The Broadening of *The Brass Band* Conception

3.1 *The Orckestra*, Politics, and European Festivals

The Orckestra was another example of collaborative working. Comprising of *The Brass Band*, the rock band *Henry Cow*, and folk singer Frankie Armstrong, it lasted from 1975 to 1978 with its activities being primarily in Europe and Scandinavia.[193] In 1975 *The Brass Band* played late night cabaret shows in Bordeaux for a week whilst *Henry Cow* played a festival. The latter saw the cabaret every night and invited them to a concert; *The Brass Band* played a New Orleans funeral march from the audience with *Henry Cow* dancing on stage.[194] Westbrook said it then 'evolved naturally' and 'nobody forced the pace' (Duncan 1977: 205).

Chris Cutler of *Henry Cow* evokes Westbrook in saying: 'Henry Cow was first and foremost a performing group; none of the records get near to what we were like on stage, and of course, there is a mass of music that we never even tried to record'.[195] He said they wanted to explore the potential of an orchestra, and their 'ideological common ground' made a cooperative venture 'inevitable' (Lake 1977: 38); Paul Rutherford's interview expands this:

> Do you feel that the work of the Orckestra with Henry Cow, will provide possibilities for you to develop your political/musical ideas further? 'Yes, for me that's very important, quite apart from the fact that two of the guys in Cow are fellow comrades in the party. There aren't many musicians who are Communist Party members.[...] I've always wanted to write a symphony - an anti-war symphony [...] So now I've got the situation where I can use this unit to do this thing that I've had in my mind for ages.'. (Ansell 1977b: 265).

Folk singer Frankie Armstrong too was politically motivated, but Westbrook had not changed his stance on party politics:

> ... we met during the Moving Left Review at The Roundhouse last year. She was singing unaccompanied folk songs, mostly of a political nature.[...] It was on the cards that we might work together when it turned out that *Henry Cow* were also great fans of hers. A lot of these early things were organized by the communist party or the Morning Star or something like that. They were interested in us three as it seemed in our different ways we reflected a broadly socialist or social thing. As far as I am concerned the political thing can be pushed too far when it comes to actually aligning oneself to party politics. (Duncan 1977: 206)

---

[193] An uncredited photograph of the *Orckestra* appeared in an article about *Henry Cow* (Ansell 1979: 377). It is reproduced in *Musica Jazz* magazine in a feature on Westbrook written in Italian (Fucile et al 2008).

[194] Probably 'Free as a Bird', part of *The Brass Band* repertoire that appears in *The Cortege* (1979) and on *The Paris Album* (1981).

[195] Typewritten quotation with no further details in The National Jazz Archive, possibly for publicity material.

The Roundhouse concert was April 11th 1976 and was a Moving Left Revue, a Communist Party benefit concert, that Rutherford helped organize. In October 1976 the three performed different sets on the same bill at Goldsmith College, London. At a second Roundhouse Moving Left concert, March 13th 1977, all three performed together as *The Orckestra.*[196] For a concert in Regents Park Open-Air Theatre, June 26th 1977, they rehearsed intensely for three days (June 22nd-24th). Westbrook was excited by the symbiotic effect:

> ... we each had an evening where we did some of our own repertoire, but the most memorable bits were when we all came together. What one had not accounted for was the chemistry which erupted once the thing actually erupted on stage. [...] what emerged was this great collective force.[...] So now it has become the sort of thing that we'll do from time to time and I think it has a great future. (Duncan 1977: 206)

Ansell reviewed: 'The Roundhouse concert was yet another fine gig (although a subsequent one in the Open Air Theatre in Regent's Park was more than just a little disappointing)' (1979: 376). *Orckestra* concerts were very large scale events, financially secure and well received because of *Henry Cow*'s appeal to 'underground rock' enthusiasts and subsidies from French and Italian communist councils. Wickes refers to a 'somewhat strained' week long tour of Switzerland at the end of August to the beginning of September (1999: 281). A tour of Italy included Milan, and Modena (September 17th, Festival Nazionale dell'Unità); Bologna, Nancy (October 15th), and Paris Hippodrome (November 19th). In 1978 *The Orckestra* toured Sweden and France.[197] On 24th May, at the Althagore Festival at the Salle des Fêtes du Grand Parcin in Bordeaux, the decision was taken to end *The Orckestra*. *Henry Cow* disbanded shortly after on July 25th 1978 in Milan. There exists a recording of *The Orckestra*

---

[196] Kate Westbrook confirmed that she had named the band and chosen the spelling band based on the aesthetics when laid out graphically on posters and other printed materials (Appendix Three: CD3 Interview). The archives show that prior to this the collaboration was named 'The Henry Cow - Mike Westbrook Occasional Orchestra'.

[197] Stockholm (26th March), Horsalen (28th March), Norrkoping (30th March), Goteborg (2nd April), Oslo (4th April): then Paris (May 17th), Nancy (May 18th), Longlaville (May 19th), Loos-en-Goelle (May 20th), La Celle-St. Cloud Paris (May 21st), Poitiers (May 22nd), Orleans (May 23rd), Bordeaux (May 24th).

made in 1978,[198] and a cassette tape was found during archiving labelled 'Orckestra London and Paris 1977'. Some concert programs are given in Table Two.

Table Two: *The Orckestra* material

Material thought to be non-*The Brass Band* has been bracketed.

The Roundhouse Moving Left Revue (debut March 13th 1977):

'Wheel Of Fortune', ('Beautiful As The Moon'), 'Django', 'God Bless The Child', ('Naima'), ('Mourn Not The Dead'), 'Anthem', 'Jackie-ing', ('On Suicide'), 'Lady Howard's Coach', 'Kanonensong', ('Santiago, You Are Suffering'), 'Let The Slave', -interval- 'Sepent Maigre', 'Bartlemy Fair', ('The Saucy Sailor'), ('Little Duke Arthur's Nurse'), ('Sovay, Sovay'), ('Jack The Lad'), 'Holy Thursday', 'I See Thy Form', 'Alabama Song'.

Regents Park (June 26th 1977)

'Wheel of Fortune', 'Lady Howerd's Coach', 'Let the Slave', 'Bartemly Fair', 'Holy Thursday', 'I See Thy Form'.

Modena Festival Nazionale dell'Unità (September 17th 1977)

'Wheel Of Fortune', ('Teenbeat Introduction' / 'Nirvana Variations'), ('Terrible as an Army with Banners'), 'Naima', ('Mourn Not The Dead'), 'Jackie-ing', 'Lady Howard's Coach', 'Kanonensong', 'Let the Slave', 'Bartlemy Fair'.

Nancy (May 18th 1978)

'Wheel of Fortune', 'Anthem', 'Holy Thursday', 'Lady Howerd's Coach', 'Let the Slave', 'Sepent Maigre', 'Bartemly Fair', 'The Fields', 'I See Thy Form'.

It is instructive to compare this to the types of material in Table One. 'Naima', 'Jackie-ing', 'Django', 'God Bless the Child', are jazz standards. There is a strong anti-war theme. 'Mourn Not the Dead' was by Frankie Armstrong with words by Ralph Chaplin, a World War One conscientious objector. Westbrook's 'Anthem' sets Wilfred Owen's 'Anthem for Doomed Youth'. 'Jackie-ing' is a jazz tune by Thelonious Monk in 2/2 *march* time; these three became a montage named 'Out of Sorrow'. *Henry Cow* were enthusiastic about Westbrook's Blake settings, which had the effect of drawing his attention to developing them (Duncan 1977: 206). Originating with *Tyger* (1971), those played by *The Orckestra* were 'Let the Slave', 'I See Thy Form', 'The Fields', 'Holy Thursday'. Performance programs show

[198] It was available free as part of a *Henry Cow* seven CD box set, as a bonus 3 inch CD single for those ordering in advance in 2010. A copy could not be secured for archiving. The tape however is now in the BLSA.

primarily *The Brass Band* material which suggests Westbrook took the lead. It is consistent to speculate Westbrook, having learned in collaboration, came to think of *The Orckestra* as an expansion of *The Brass Band* core and moved back from democracy to republic. This was not *Henry Cow*'s stance in 1978 as Ansell said:

> Since the changes in Mike Westbrook's line-up, a question mark hangs over the future of the *Orckestra*. Mike is insisting that they work with his new members, but *Henry Cow* wish to build on the creative liason they have already established with Dave Chambers and (particularly) Paul Rutherford, who are no longer in the Brass Band. (Ansell 1979: 376).

Chambers, like Tomkins before him, dropped out through the pressure of sustained European touring keeping him from home. Rutherford suffered pressure from Improvised Music peers questioning his commitment and credibility by associating with Westbrook.[199]

3.2 *The Brass Band* as a Core in Larger Ensembles

The scant details in the literature are typically over-simplified, for example:

> Mike Westbrook formed his Brass Band with vocalist/trumpet player Phil Minton in 1973. Shortly afterwards Kate Westbrook joined the group as vocalist doubling tenor horn and piccolo. The band's percussionist, Dave Barry joined in 1978 and the line-up was completed by the two saxophonists, Chris Biscoe and Alan Wakeman. Westbrook himself plays piano and tuba. (Westbrook 1980: sleevenote)

Table Three below shows this not to be the case. *The Brass Band* functioned as a core, as did *The Sextet* before, but in itself the line-up evolved. The recordings *Bright as Fire* (1980), *The Cortege* (1982), *On Duke's Birthday* (1984), all now known as discrete works, are associated with *The Brass Band*, which is not clear from the recording cover-art. On *Bright as Fire* the core is augmented by additional brass and rhythm section. *On Duke's Birthday* is not a big-band recording (despite the Ellington reference and critics saying otherwise) it is *The Brass Band* plus a string section re-named *The Mike Westbrook Orchestra*. After 1984 *The Brass Band* is so often subsumed that it loses its identity, it becomes meaningless to identify it by its constituent musicians who enter a new pool of performers.[200]

---

[199] Appendix Three: interviews CD3 and CD4, and Oakes (1984: 24).

[200] The same was true of the personnel of *The Village Band* being present in Westbrook's 2010 Big Band. On only two occasions were they used briefly as a discreet unit within the band. It is doubtful whether other members of the big band were aware of the section leaders being the members of *The Village Band*.

Table Three: Personnel changes in *The Brass Band*

Westbrook, Westbrook, Minton, Rutherford (tb), Chambers (sx):

For the Record (1975) and *Bartemly Fair* (1975).

As above plus George Khan (sx), Trevor Tomkins (perc):

Goose Sauce (1977).

Westbrook, Westbrook, Minton, Chambers, Chris Hunter (sx), Dave Barry (perc):

Mama Chicago 1978 premiere.

Westbrook, Westbrook, Minton, Griffiths (tb), Mick Page (sx), Hunter, Barry:

Mama Chicago 1979 CD version.

Westbrook, Westbrook, Minton, Griffiths, Chris Biscoe (sx), Alan Wakeman (sx), Barry, Steve Cook (bass):

Mama Chicago 1981 film (DVD) version.

As above minus Cook (bass), plus seven others including Chris Laurence (bass) and Georgie Born (cello):

Bright as Fire (1980).

Westbrook, Westbrook, Bernard Maitre (voice, trombone), Pierre Rigaud (sx), Biscoe, Barry:

Bien Sur (1980).

Westbrook, Westbrook, Minton, Biscoe, Wakeman, Barry:

Paris Album (1981) and *Hotel Amigo* (October 1981).

As above with Danilo Terenzi (tb) replacing Wakeman (sx):

Hotel Amigo (November 1981).

Westbrook, Westbrook, Minton, Biscoe, Hunter, Griffiths, Barry, plus a string section of Born, Cook, Brian Godding (electric guitar/synth), and additional brass of 2 tubas, 3 trumpets, 2 reeds including Lindsey Cooper's bassoon (Born and Cooper were part of *Henry Cow*):

The Cortege (rec. 1982)

Westbrrok, Westbrook, Minton, Biscoe, Tony Marsh (perc):

Hotel Amigo (1983 film).

Westbrook, Westbrook, Minton, Biscoe, Terenzi, Marsh, plus Stuart Brooks (tpt) and a string section of Born, Cook, Godding, Dominique Pifarely (violin):

On Duke's Birthday (1984).

Archive materials show a line-up of the Westbrooks, Biscoe and Wakeman, Barry, plus Godding and Cook, billed as *The Mike Westbrook Electric Brass Band.*

The reason for the developments in the concept were again partly economic, partly negative reception, and partly contingencies. Community music work was a sincere social function for the band but audience reception in Britain was discouraging. Westbrook said:

> Places like Telford where we have played, are just arbitrary collections of people brought in to provide a workforce [the response was] not much. One or two people stopped for a moment. There was a jazz buff there [...] he walked off. We played 'The Entertainer' or something and he'd got all my big band records. [...] there is a fountain there, made of strips of plastic coming down from the ceiling and shaped like sprays of water [...] We had to play there [...] But those places aren't designed for it. You don't stand a chance. That shopping centre is in the middle of nowhere, it's not surrounded by houses [...] There's no reason to stay around and listen to a band, watch a pavement artist or a juggler, it just doesn't seem right. The environment there kills the possibility from the word go. (Duncan 1976: 171)

In Europe funding and reception was better, Rutherford said:

> I think the social role of the Brass Band is very fundamental to the activities of the Brass Band because we do play in situations where people would normally not hear music. We've played on housing estates in France and in Britain for instance. It's not so bad in France because they are not so Philistine as the British [...] When we played in France we had very small audiences, because we weren't known for a start, but the audiences that did come were always attentive and listened to it. Over here there seems to be fear of anything that appears to be free. It's amazing the reaction of people if we play in the street: they will studiously turn away as they walk by. They expect always to have to pay for something [...] in France they don't seem to have that suspicion. They almost take it for granted and enjoy the music (Ansell 1977b: 265)

Around 1978-1980 Westbrook's career in Britain was further affected by the conservative government reducing funding for community arts; Westbrook said in 1985:

> You seem like a romantic fool if you don't do things for money. There's a kind of cynicism, perhaps it's the Thatcher ethic, which has crept into all areas of life. Idealism, sincerity, playing the music you believe in, that's all regarded as old fashioned. It's sell, sell, sell- it runs right through the cultural establishment, as well as the pop business, and I don't think jazz fits into that scheme. Still jazz has a fundamental strength, the people who do believe in it, believe passionately [...] OK, all those prosaic things like paying the rent, God knows they are problems, but in bigger terms, even if we in jazz are struggling, it's noble struggle. We have to stick to our guns. (Lock 1994: 71)

Archived recordings show a burst of activity 1983-84 including New York and Australia (Kate Westbrook said at a Northern France festival, in bitterly cold May, the audience contained Anthony Steel talent-spotting for the Adelaide Festival). By 1985 touring was vastly reduced.

Westbrook appointed an agent in France and moved forwards by producing major large scale formal artworks for the concert hall, stage, television, and film, funded by commissions. Between 1973 and 1984 there were five major formal recorded works that had *The Brass Band* within them as a core. Four were purely musical and formally scored: *The Cortege* (1979) commissioned by John Cumming of The Bracknell Jazz Festival, *Bright as*

Fire (1980) the collected settings of Blake's words, *Westbrook-Rossini* (1984) commissioned by Festival International de Theatre Contemporain, Lausanne, *On Duke's Birthday* (1984) commissioned by Amien and Angouleme Festivals, France. *Rossini*, *The Cortege,* and *On Duke's Birthday,* are more appropriately discussed in the next chapter. The fifth work, *Mama Chicago* (1978), points towards the Westbrooks' 'Westbrook Theatre' collaboration.

4 Westbrook Theatre Artworks

> I think that film and television might be the medium for us. We've been involved in two TV things this year, one of which we recently filmed outdoors for the BBC. We actually took part in a play, playing out in a market and although it was light-hearted it did actually put the Brass Band on the screen. A very much bigger thing is this project for the autumn; a thing by Adrian Mitchell for Thames TV, it's about William Blake. Mike Westbrook [201]

The literature reveals British jazz critics and promoters lost sight of Westbrook's movements in Europe, and missed the scale of his collaborative theatre activities evident from the following listing. He worked with Michael Kustow, Stephen Poliakoff, Adrian Mitchell, actors Peggy Ashcroft and Maureen Lipman. *Tyger* (1971) was Mitchell's stage show/gospel musical about the life of William Blake, then came *Bartemly Fair* (1975), *Heritage of Jazz* (1975), *White Suit Blues* (1977) (Mitchell's musical about Mark Twain). *Les Nuits Difficiles* (1979) and *Bien Sur* (1980) were both Anglo-French collaborations with Bernard Maitre; *Bridge (1)* (1980) was an Anglo-Italian theatre work. A cassette tape was found labelled 'Great Gatsby - Compilation for Ballet Score' (no further details were discovered). Ch*ristmas Seasoning* (1982) was the Westbrooks' collaborative jazz cabaret. Westbrook wrote scores for *History of Panto* (1976), *Caught on a Train* (1980), and *Jury* (1982), all for BBC television. *Glad Day* (1977) involved a score, music performance, and acting by *The Brass Band* for Mitchell's Thames Television 'happening' based on William Blake. *The Haunt of Man* (1981) was for Anglia television, *Lovers of Their Time* (1982) for Granada television.[202]

---

[201] (Duncan 1977: 206).

[202] Additional information on these is given in Appendix One.

Commissions and collaborations served as experiential learning feeding into Westbrook's three jazz cabarets at the heart of the new 'Westbrook Theatre'. It was unlikely he was looking to join establishment theatre. He said of *Tyger* (1971): 'it didn't have a very illustrious career. It was put on by the National Theatre and ran for about six months in repertory. On the whole it was damned by the critics' (Duncan 1977: 206); 'They spent thousands of pounds on scenery they couldn't even get into the theatre - that's the way they do things there [...] there was a complete change of approach that took ever so long to work round to, finding a way to do it ever so simply, and that was the best thing for it' (Zabor 1983). 'The Westbrook Cottage Industry' pursued 'Westbrook Theatre'. They remained small for reasons of economy and portability required for taking work to the people by touring. *The Brass Band* had a new largely choreographed role that built on *Bartemly Fair* (1975) and both Kate and Mike Westbrook were mindful of Stravinsky's small portable *Soldier's Tale*.[203]

4.1 *Mama Chicago*

Michael Kustow had associations with The National Theatre and knew Westbrook's music from *Tyger* (1971). In 1976 Kustow translated and adapted *Mama Chicago,* the life of Al Capone, by French avant-garde director Roger Planchon. For some reason Westbrook was commissioned to write new music. Peter James of The Crucible, Sheffield, withdrew his funding for the collaboration just before the tour. Possibly he was swayed by the new musical *Chicago* becoming popular rapidly; it was more commercial than *Mama Chicago* which was rougher, wild, rude and contained swearing.

In July 1978 (4th-19th), The Open Space Theatre, Euston Road, London, gave the Westbrooks a space to do something in. They staged *Mama Chicago* as a jazz cabaret. It was a juxtaposition of pieces, with no overall musical theme, presented as a 1920s musical. Monk's

[203] Appendix Eleven: interview transcription.

'Jackie-ing' and traditional jazz tunes were included. Photographs show musicians dressed up suggesting 1920s-1940s America indeterminately. Without actors, Kate Westbrook attended to the words so that each piece was 'for itself' in a Brechtian way. Kustow's was the first set of lyrics she had worked on, and she freely juxtaposed Adrian Mitchell's 'Apple Pie', and lyrics by herself and by Mike Westbrook. She now shared the leading vocal role with Minton. The show was successful with the critics, and with Kustow who attended the first night. It was toured and won the 1978 Edinburgh Festival Fringe 'Commercial Radio Award for Most Outstanding Musical Performance of the Festival'.

The life-cycle of the piece was troubled. The line-up began with the original band plus Khan and Tomkins: but Table Three above shows the personnel changes. Tomkins was replaced by his student Dave Barry. Chambers withdrew because his girlfriend was pregnant, and Khan was unable to tour because of other theatre commitments. Replacements were Chris Hunter who was (with his parents) about to emigrate to Canada, and Mick Page (a previous Westbrook associate). Rutherford dropped out through pressure from German Improvised Music musicians, especially *The Globe Unity Orchestra,* who looked down on *The Brass Band* with disdain. The trombone role was not replaced so Westbrook rearranged the parts. The practical experiences of touring were initially dire. They did a week in Paris at a small 'dungeon' club after initially finding it closed. Badly advertised, attendance was so poor their fee was one meal a day at six o'clock. But through appointing a French agent, and stumbling through tours of France and Switzerland with good reviews, *Mama Chicago* established *The Brass Band*; it was the work that was booked rather than the band. The reviews in *Le Monde*, *HiFi Answers* magazine, *The Jerusalem Post*, *Jazz Journal, New Musical Express*, cuttings in German, French, and Dutch, publications, show it was reaching the general public as Westbrook had always strived for. A 12 date tour of Britain followed (November 27th to December 17th 1978), which unusually included playing some cinemas after the films

finished: this idea was probably one recalled from the days when big-bands played cinemas before the film. It played *Uncle Po's* in Hamburg and the chance attendance of a record producer in the audience led to its commercial recording for the Teldec label. For cheapness, not a mark of success, they recorded in pop-producer Tony Visconti's 'Good Earth' studio in Soho, in 'down time'.[204] In August 1981 the BBC2 *Little Night Music* program filmed it in Bristol. A low budget production, the 'Westbrook Cottage Industry' did their own scenery, costumes, and make-up. The end of the original film shows a very Brechtian scene where, because the band ran over on time, stage-hands enter to coldly remove the props including tables and the manikins used as an audience while the band plays on.[205]

4.2 *Bien Sur*

Bien Sur (1980) was intended to build on the successes of *Mama Chicago* (1978).[206] In a letter Westbrook asks performance artist Bernard Maitre to join forces for 'An Anglo-French Jazz Revue'. It was partly improvised and four different performances had differing music programs that used much existing material.[207] Music, lyrics, and scenario, were a collaboration between Maitre and the Westbrooks. *The Brass Band* included Maitre (trombone) and Pierre Rigaud (tenor saxophone).[208] The five night premiere was at Lyric theatre, Hammersmith Jazz Festival, May 1980, 13th to 17th. Few bookings appear to have followed: the Tricycle Theatre 28th September to 11th October 1981, the Bordeaux Festival, two weeks for Norwich Arts. A letter dated 26/1/81 referred to a 7 day booking and another to

---

[204] The Musicians Union demanded that no band mimed on the BBC television program *Top of the Pops*, the music had to be re-recorded. Bands were paying for studio time and the musicians as required but not using them, they continued miming to the originals anyway. The studios were thus booked, paid for, but unused.

[205] Unfortunately this part of the original film is tidied up by blanking it out with the title sequence in the 2010 release of the DVD. Appendix Two.

[206] A Leaflet flyer for the Lyric Theatre states: 'Premiere of New Jazz Cabaret following *Mama Chicago*, 13th to the 17th of May.'.

[207] Details are given in Appendix One.

[208] Personnel details appear in Table Three.

August 1981, both in Britain, but they may not have happened. Obvious is a lack of bookings in France which was surely the intent. Although low budget and small-scale, funding applications to the Arts Council and 'Visiting Arts Unit' (12th February 1980) were rejected. There followed much correspondence from manager Laurence Aston and John Cumming up to 27th May 1981.[209] Subsequent documents show self-financing after many revised budgets.

Again, Westbrook became involved in the time-consuming creation of opportunities to perform. Financial documents pertain to the Tricycle theatre, two weeks at Norwich Arts (part of their New Premises Appeal), invoices for bed-and-breakfast, hire of sound equipment, and a queried drinks bill from The Lyric theatre. Letters from Aston to *Sunday Times* offer photographs and specifically request critic Derek Jewell preview the show. Kate Westbrook's hand-written postcard to the Lyric theatre details the finalized band personnel There are her diagram of costumes, listing of props, a hand-drawn set plan. A full television 'scenario' document and a VHS tape of a television broadcasts exists. Tapes of performances at The Lyric and in France and Stockholm, all dated 1981, are now archived. Commercially, some of the material appears on *The Paris Album* (1981), by an all British band (Table Three).

4.3 *Hotel Amigo*

Hotel Amigo (1981) was a smaller project again, even more tightly managed by the 'Westbrook Cottage Industry'. Premiered at the Tricycle theatre October 12th to 17th 1981, it ran consecutively on from *Bien Sur*: a cassette tape labelled 'Premiere 14-17th' was located. It was performed at Stavanger jazz club (June 6th, year?), but appears to have been conceived with the aim of televising it. Archive materials include casting lists, timings for pieces of music, a script, notes on the complete work, and notes on the 'rough-cut'. To maintain control

---

[209] Cumming promoted the annual three day Bracknell Jazz Festival at South Hill Park that both commissioned Westbrook's *The Cortege* and was the venue for *Bartemly Fair*. He currently runs a promotion agency called 'Serious Productions'.

and make the logistics manageable The Seymour Hotel, Totnes, Devon, was taken over and used for filming. VHS videos of the 'rough cut' and the 'final edit' of the Television South West broadcast are archived, as is a tape of the French television broadcast as 'Jazz du Soir'.

The Brass Band toured its street music activities before, during, and after, the above works but with the above montage works the Westbrooks began to move away from community music, through community music theatre, towards jazz cabaret. Regarding the latter, 'Westbrook Theatre' is returned to again in Chapter Eight, where it is seen to become their main identity and independent of *The Brass Band*. Economic survival necessitated further downsizing of the working group to trio and duo, and Mike said of Kate Westbrook:

> Our relationship has been a major factor in us being able to keep up the struggle, as it were, because there have been times of darkest despair, not so long ago really, and having Kate there, someone else believing in the music, gave me the strength to carry on. (Lock 1985: 75)

5 The William Blake Settings 1971-2012

> The fascinating thing about Blake [...] is the extent to which he was at odds with the art establishment of his time and unappreciated, but how that didn't stop him from creating and discovering the sublime. Mike Westbrook [210]

> When I wrote Tyger [...] I didn't know who should compose the music for Blake's glorious words. After listening to the works of many contemporaries, I decided that Mike Westbrook had the most exact combination of earthiness and fire. Since then I've discovered that he's one of the most Blake-like artists I could hope to meet. Encouraged greatly by Kenneth Tynan, Tyger was staged by the National Theatre in 1971 with the Mike Westbrook Band. Adrian Mitchell [211]

5.1 William Blake Sings the Blues

The Brass Band concept was the English contemporary cultural equivalent to the New Orleans jazz band. Everything he had strived to say with his allegorical montage works he could now communicate literally, more effectively, in concentrated form, now he identified his voice with William Blake's words. Westbrook said:

---

[210] (Clark 2004: 16).

[211] (Westbrook 1980: sleevenote).

> What's funny about the Blake things is that of all the material I've worked with has just written itself. There's something there. The songs fall fairly quickly into shape and there they stay .[...] On the whole they create their own thing and there is nothing you can do about it. And the improvisations are continuations of the words, saying the same thing in another medium [...] I don't think about the mystical aspect as opposed to the political aspect, I'm just a channel. We're aware of it, that the Blake content is rather sacred. (Zabor 1983)

Blake texts seeded a subsequent interest in European poetry drawn on to feed Kate Westbrook's interest in story-lines. From rarely using words previously Westbrook said:

> This is something perhaps not always understood in Britain somehow as well as elsewhere, the use of poetry [...] It's a bit of a sort of beef of mine because I believe it is terribly important, I mean, why not; you have the music, have the words, have something really substantial and important to say. (Nelson 2006a: 33:57)

Westbrook refused to distinguish between high and low art and, similarly, Blake adopted 'the mid-eighteenth century refusal to distinguish between fine and applied art' (Ackroyd 1999: 27). Blake, like Brecht and Westbrook, did not believe in legislation as change from the outside, change came from the inside through adopted attitudes. They all promoted coming to an awareness of the human condition such that constraints do not prevent self-improvement. Of this social function Westbrook said: 'Blake talked about the imagination, that's the technique you use, but the goal is building this vision, this Jerusalem. That's what it's all about in the end' (Lock 1994: 76). This approach explains Westbrook confronting his audience with social facts with a presentation evoking the fairground, circus, and carnival, rather than preaching a conversion to an ideology using slogans of party-politics. Adrian Mann is a trustee of *The Airshaft Trust* which has helped fund several Westbrook recordings; Mann stated:

> Mike Westbrook's work has long resounded with cultural, social and political awareness. Inspired by Blake and underlying the power of these settings is a preoccupation with the spiritual state of humanity. [...] Blake in his use of street ballad, hymn and nursery rhyme forms, did in practice what Wordsworth and Coleridge espoused in theory: he expresses himself in the ordinary language of men and women. (Westbrook 1999b: sleevenote)

Westbrook said: 'I've been given cause many a time to be thankful to Adrian Mitchell for pointing me in that direction' (Duncan 1977: 206). Westbrook's Blake activity has been exceptional in enduring and growing cumulatively throughout his career. The reason for this is that the sense of the words has remained relevant to contemporary culture for him; he said:

‘The world hasn’t changed much since Blake’s time. Even London is much the same as ‘London Song’. I think Blake got to the heart of the human situation’ (Lock 1994: 72). In Blake Westbrook had his English cultural equivalent to the American ‘singing the blues’.

5.2 The Evolution of the Blake Settings

Westbrook took none of Adrian Mitchell’s words from the collaborative *Tyger* (1971), selecting four of Blake’s for *For the Record* (1975).[212] Without Mitchell’s material the upbeat pop/rock/gospel style disappeared;[213] Blake’s texts together created a sombre mood reminiscent of hymns sung in sacred circumstances: *The Brass Band* at its most Salvation Army like. ‘Let the Slave’ incorporates ‘The Price of Experience’ read over a three bar (in 4/4) ostinato figure.[214] Mitchell selected an extract from ‘America’ for ‘Let the Slave’, ‘The Price of Experience’ he took from ‘‘Vala’ or ‘The Four Zoas’: unusually Westbrook sometimes recited the latter himself. For ‘London Song’ Kate Westbrook’s plaintive ‘folk’ interpretation replaced the earlier strident operatic style; it was in the same key, of similar arrangement and length; simply, the four verses have a horn arrangement added for the third only.[215] But generally, although the words remained the same, the music was significantly rearranged and more fully scored. The gist of the evolution and appearance of the material having no real discernible pattern can be gleaned from the profile shown in Table Four:

---

[212] To be precise, these were Mitchell’s adaptations of Blake’s words. Westbrook credited Mitchell with the selection and arrangements of all the texts for *Tyger* (1971). Westbrook confirmed that it was intentional that only Blake texts were drawn from *Tyger* (1971): Appendix Three: CD2 CD3.

[213] The style is explored in context in Chapter Two.

[214] Attention has been previously drawn to Westbrook’s use of 3.

[215] Originally it had three verses, Blake later added a fourth and changed some words (Ackroyd 1999: 162).

Table Four: The Evolution of The William Blake Settings

		A*	B*	C	D	E	F	G	H	I	J	K	L	M	N	O	P
Glad Day						✓				1							
London Song	1	✓	✓		✓				3(1) 7:10	2(1) 7:29	1(1)						✓
Cradle Song / Lullaby	1	✓				✓				4 3:22	4						
A Poison Tree	1	✓	✓		✓				4(2) 2:30	8(4) 2:14	7(4)				✓		✓
Let the Slave / Price Experience.	1	✓	✓		✓			✓	6(3) 9:07	3(2) 11: 25	2(2)						
The Fields	1	✓	✓	✓				✓	1(5) 5:40	11(5 5:08	11(5						
I See Thy Form	1	✓	✓	✓	✓			✓	2(6) 3:55	12(6 3:58	12(6						
Song of Spring	4					✓				5 4:05	9						
Holy Thurs-day	3						✓	✓	5(4) 15: 00	6(3) 16: 49	5(3)						
The Tyger and Lamb	1					✓				7 9:21	6						
Long John Brown	1									9 9:47	8	✓					
The Huma Abstrac	3									10 16: 43	10			✓		✓	
Jeru-salem	1												✓				
Chidren of Bake	2	✓	✓								3						

1 = words by Blake arranged by Mitchell. 2 = words by Adrian Mitchell. 3 = words by Blake arranged by Kate Westbrook. 4 = words by Milton.[216]

[216] 'Song of Spring' is by Milton. The connection is that the: '... reworking of Genesis myth as a political metaphor in seventeenth century England inspired Blake ... ' (Westbrook 1999b: sleevenote).

A - *Tyger* Master Copy Tapes
B - *Tyger* (1971), published vinyl LP
* The full list of titles on the master copy tape is given below. The listing is the same for the LP except for two omissions underlined. The authors of the words were taken from the LP sleeve.

London Song (Blake), Klopstock's Song (Mitchell), Three Bloody Cheers, When Sir Joshua (Blake), A Man May Be Happy (Blake), Box 505 (Mitchell), The Lineaments of Gratified Desire (Blake), Cradle Song (later to be renamed Lullaby), The Children of Blake (Mitchell), Application (Mitchell), A Poison Tree (Blake), The Destroyers of Jerusalem (Blake), Let The Slave (Blake), Chaucer's Song (Mitchell), Shakespeare's Song (Mitchell), Milton's Song (Mitchell), Happy Birthday William Blake (Mitchell), If You Can (Mitchell), Poetry (Mitchell), Disassociation, Political March, Joy (Blake), The Fields (Blake), I See Thy Form (Blake).

C - *Music In Progress: Mike Westbrook - Jazz Composer* (1978). Television Documentary.
D - *For the Record* (1975). Published recording
E - *Glad Day: A Celebration For William Blake* (1978). Thames Television Production.
F - *Piano* (1978). Published recording
G - Live concerts by *The Orckestra* (1977)
H - *Bright as Fire: The Westbrook Blake* (1980). Published recording. The numbers show the order of the tracks on the LP and their respective timings. In brackets are the numbers relating to the intended montage program order taken from the 'rough mix' tape.
I - *Glad Day* (1997). Published recording. The numbers show the order of the tracks and their respective timings. Numbers in brackets show the order of the *Bright as Fire* material.
J - *Glad Day: The Choral Version*. Live Performance 24th April 2010. St Eustachius Church, Tavistock, Devon. Compared to the first choral performance, 18th May 2007, the program order is the same but there are two inclusions. 'The Song of Spring' appears as 'The Song of Experience' in the concert program and was performed live for the first time at this concert. And 'The Children of Blake' is the only piece with words by Mitchell to survive from *Tyger* (1971). The numbers show the order performed; numbers in brackets show the order of the material from *Bright as Fire*.
K - *Brass Band: The Paris Album* (1981)
L - *The Cortege* (1982)

The following are by the Westbrook Duo or Trio:

M - *A Little Westbrook Music* (1983)
N - *Love for Sale* (1985)
O - *Stage Set* (1995)
P - *Allsorts* (2009)

The Blake settings were revived by Mitchell and Westbrook for television's *Glad Day* (1977). Westbrook composed 'Holy Thursday' and played it solo piano on his recording *Piano* (1976/7). He then produced an arrangement of it for *The Orckestra*: for the first time Kate Westbrook selected the text. It is extremely rare that Westbrook has spoken about his evolutionary way of working so the following is valuable:

> I've been working on a new big composition called 'Holy Thursday'. It's a William Blake poem which I want to expand. It started off as a sort of solo piano thing and then it reared its head for radio broadcast we did with *The Brass Band* plus a rhythm section which expanded it a little more. The Roundhouse concert with *Henry Cow* and Frankie was a further development from that. It became a twenty minute piece with lots of different changes in it. That was exciting because I was able to try all sorts of things. I've never written for a cello [...] Then there was the electric bassoon and all kinds of possibilities with such a line up. That made me feel like I'd like to develop it further. Having done that I can now see all kinds of other things I can do with it, but in terms of using more voices and making more of the instrumental potential. (Duncan 1977: 206).

Steve Lake commented in the *The Melody Maker* on the orchestration:

> An early highlight, for example, was a musical interpretation of William Blake's 'Holy Thursday', sung stunningly by Frankie Armstrong over cello by Geogie Born, blossoming into really beautiful, delicate arrangement for woodwinds and brass by Westbrook. (Lake 1977: 38)

Westbrook used all his Blake settings for a montage work recorded as *Bright as Fire: The Westbrook Blake* (1980), using an augmented *The Brass Band*.[217] It was toured at home and abroad,[218] including St Peter's Church, New York, 1983, and The Adelaide Festival, Australia, in 1984. Archive materials indicate some arrangements were the basis for popular recordings by Van Morrison and Frankie Armstrong.

'Long John Brown and Little Mary Bell' first appeared on *The Paris Album* (1981) by *The Brass Band*. Westbrook said:

> We don't sit down and decide to do a lot of Blake, but every now and then a suggestion will come from somebody. Adrian suggested we do 'Long John Brown and Little Mary Bell', which we'd never come across before. Since we made the Blake album our coverage of Blake has broadened. This is the process by which the Blake material has evolved. There has never been point at which one has said 'Right, here's a whole load of Blake and we'll take this and this'. One is led. (Zabor 1983) [219]

Similarly he told Oakes 'never look or plan very far ahead' (1984: 24). 'The Human Abstract' (from Blake's *Songs of Experience*) was released as a 'single' in 1982 in aid of the Campaign for Nuclear Disarmament (CND).[220] Versions appear on *A Little Westbrook Music* (1983) by The Westbrook Trio, and on *Stage Set* (1995) by The Westbrook Duo. 'I See Thy Form' he arranged for a three day celebration of his music for Sicily Associazione, Catania Jazz, 1992; journalist Kenny Mathieson said:

---

[217] Shown above in Table Three above.

[218] Some tapes of these concerts were located during archiving: Appendix Two.

[219] Zabor offered 'The Divine Image' as worthy of attention: but has not been taken up.

[220] In Chapter Three I showed British jazz was associated with CND, but this had not really been 'political'.

> The rich sonority and sheer power of the big orchestra is over-whelming, and familiar pieces are transformed in a glorious welter of expanded sound, none more effectively than Blake's 'I See Thy Form' which ends the first set in a blaze of emotion. (1992: 18)

Westbrook reassembled and expanded his 'Original Blake Band' in 1996 for a concert at Blackheath Concert Halls, Greenwich Festival, London.[221] Then came the second recording of all his Blake settings, the double CD *Glad Day* (1997). Saxophonist Alan Wakeman said the order of the pieces was always intended to be fixed, but the order was changed for the earlier *Bright as Fire* recording (Table Four) so as to best fit on two sides of an LP record. [222] The order was kept the same on *Glad Day* except for 'A Poison Tree'. This order was preserved in the expanded live 2010 Choral Version. This is evidence that Westbrook's Blake programs were Brechtian, 'each scene for itself', but together formed a structured montage. I was unable to find any details about *William Blake: Adventures in Poetry* (1998).

5.3 The Resurgence of Community Music

As a complete montage program, stylistically the *Glad Day* (1997) recording has modern jazz ('The Human Abstract'), avant-garde ('Holy Thursday'), cabaret/tango ('Poison Tree'), pop ('Lullaby'), popular show-tune ('Song of Spring'), hymnic ('The Fields'), and ethnic or 'world music' ('The Tyger and the Lamb'). The country-and-western 'Long John Brown and Little Mary Bell' echoes the feel of the American traditional song 'Long John': covered by pop musicians Johnny Keener and Ella Jenkins; it uses the simple bass line of 'Big John' as sung by Jimmy Dean. But as a work, after this it took on a more specific character.

Glad Day (1997) was the first live performance to include a choir: the senior girls choir of Blackheath Conservatoire of Music and the Arts, directed by Lucy McLary. Other performances featured local school choirs: the Leaden Hall school choir at Salisbury Festival,

---

[221] 'Original' is misleading. It was the *Bright as Fire* band Westbrook, Westbrook, Minton, Biscoe, Wakeman, Barry, plus Peter Whyman (saxophones) and Steve Berry (bass).

[222] Personal emails 26th May 2013 and 2nd September 2013. Wakeman found and provided me with a cassette of the 'rough mix' with all tracks in the intended order (given in Table Four).

22nd May to 7th June 1997, and also one in Dublin. With school choirs *Gemeinschaftmusik,* appeared again with the strong social messages. *The Brass Band* began to perform concerts of just Blake settings, and began to lose its improvising identity by becoming the tightly scored 'Blake Band' (as re-named in archived documents). This did not appear a problem. Westbrook said of Minton: 'I am sure Phil would be the first to admit that words are not terribly important to him. He's into the voice. ... But with Blake, Phil has never done anything but sing it straight. I'm sure that with Blake's work [...] you're just a channel' (Zabor 1983). Phil Minton said: 'I recognize that Blake was a tradesman, not a scholar, not an intellectual. It's common sense. Political common sense. I mean if the human race is gonna survive, take heed of William Blake and what he says. I want them to hear the words'.[223] Saxophonist Wakeman said on *Bright as Fire* his playing had never been so inspired before or since.[224]

The first full choral arrangement was written for the Flemish Radio Choir for Antwerp festival 1998. An Arts Council bid to tour England in 1998 was unsuccessful. A Norwegian version was commissioned in 2004. This was the basis of 'The Choral Version' given its first U.K performance at The Foundling Museum, London, as part of the St Pancras Festival of Contemporary Church Music 2007 (18th May): the 250th anniversary of Blake's birth.[225] This performance at London's first public art gallery was with the London Chamber Choir. The work became independent of *The Brass Band* with a new 'Blake Band' of Mike Westbrook (piano), Kate Westbrook (vocals), Phil Minton (vocals), Billy Thompson (violin), Karen Street (accordion), plus a 'Glad Day Choir'. Steve Berry (double bass) joined in December 2008 for concerts on the 6th and 7th at The Toynbee Studios in London's East End;[226] the

---

[223] Taken from an unattributed photocopied page in the National Jazz Archive: probably from the American *Musician* magazine given the font type.

[224] Personal email 2nd September 2013.

[225] The Foundling Museum, Brunswick Square, tells the story of the Foundling Hospital, a home for abandoned children founded by Thomas Coram with Hogarth and Handel: it was known to Blake so there was a *connection*.

[226] Personal emails dated 30th and 31st October 2009.

choir was from London College of Music.[227] (Berry told me he thought Blake and Westbrook 'the same person'.) These performance locations show a continued social awareness. The sound textures of the new band take the music off the street and into the public house or small chapel, the choir suggesting audience participation. Westbrook experimented with re-scoring pieces to access the right emotional range in Minton's now older voice, yet suit the choirs of both trained and untrained singers. Economics were a continuing problem. The *Gemeinschaftmusik* was a aspect of communicating in presentation only, the real professional costs for the two Toynbee dates were about £8000 and it made a loss of £3500.[228]

It was performed 14th May 2009 at St Paul's, 'The Actor's Church', Covent Garden, for The London Festival of Contemporary Church Music: the choir was that of St Pancras again. The concert had a double function as it was dedicated to the memory of Adrian Mitchell who died 20th December 2008. *Jazzwise* magazine advertised a performance with the Queldryk Chamber Choir (formerly the London Community Choir), Sunday 28th June 2009, for the 'Music in the Garden' series, The Old Rectory Gardens, Wavedon: home of John Dankworth and Cleo Laine; this was cancelled though due to low advance ticket sales. At the Tavistock Festival, St Eustachius Church, 24th April 2010, it again lost money but was underwritten.[229] Here it featured the 'Big Noise' children's choir of regional all-comers specifically created for this concert. After the final rehearsal, before the concert, Karen Street took the ensemble into the church grounds facing the shopping area, and they played the entire concert through; the spectacle was reminiscent of the street music of *The Brass Band*.

---

[227] Both the performances were sound engineered and filmed by Jon Hiseman (of Temple Studios) with the intent of producing a DVD. No DVD has been released as yet (2012).

[228] It was partially financially supported by 'The Airshaft Trust'.

[229] The event was promoted and marketed by Michael Hooton of Weir Quay Boatyard who had commissioned Westbrook to write the film score "Tamar River' (Appendix One). The program states that 'The Airshaft Trust' also provided financial assistance. It was attended I estimated as 320 heads. The festival chairman, Christopher Kirwin, told me that 400 people at £15 per ticket were needed to meet the £6000 costs. The concert made a loss greater than estimated due to the large number of concessions and guest tickets necessary for councillors, organisers, and parents of the choir children.

At Tavistock, for the first time since *Tyger* (1971), a piece with Mitchell's own words was included: 'Children of Blake'. I noted Adrian Mitchell's death ensured a high profile for this concert. He was given a whole page in the concert program and was the main focus on a second publicity poster displayed around the town. My impression was that Westbrook expected a renewed interest in Mitchell, and possibly more work as a result. But the only future performances are 2010, The Edge Arts Centre, Much Wenlock, Shropshire, and Vienna in 2014; the choir will be four St Pancras singers to reduce costs and rehearsal time.

The church is a wholly appropriate venue for the mood of the Blake settings. There are currently good practical reasons for staging any music in churches. It is a way around the loss of medium sized seated performance venues that seat 200 to 300. Churches are often in city centres and/or on public transport routes. They are exempt from licensing laws concerning performance and alcohol that interfere with promoting live music. Jerry Bird, 'the jazz vicar' of Devon, said he was ready with a few prayers if 'inspectors' arrived. He called concerts 'fund-raising events', without saying who for. Christine Allen, of Basho Music, promoted 'tea-time' modern jazz concerts for commuters in St Cyprians church, Marylebone, London.

6 Conclusion: The Pivotal Role of *The Brass Band* in the Continuum

Two strands of activity emerged out of the *The Brass Band* and continued; the ensemble itself fell dormant around 1984. This represented a shift in focus shaped by artistic and market forces rather than a conceptual switching. The focus on these meant they became more evident as distinct: although not mutually exclusive. There was the re-emergence of community music with *The Village Band* and with *The Blake Band*. And there was a refinement of 'Westbrook Theatre' into European 'Westbrook Cabaret' (to be described in Chapter Eight). A third strand seen before was continued. This was *The Brass Band* being

subsumed into larger ensembles for which Westbrook developed his own formal systems of arranging and orchestrating: this is explored next in Chapter Seven.

From the Blake material alone it is clear that Westbrook increasingly relied less on musicians' improvisations and was moving towards formal scoring. The *Music in Progress* (1978) film shows a number of projects being worked on around a similar time. A second ensemble besides *The Brass Band* appears that I interpret as comprising of three musician communities:

Table Five: Westbrook's Large Ensemble on the Film *Music in Progress*

Additional Musicians

Trevor Barber (trumpet), Alan Downey (trumpet), Paul Nieman (trombone), Alan Sinclair (Tuba).

The Brass Band

Nisar Ahmed 'George' Khan (soprano, baritone saxes), Dave Chambers (soprano, tenor saxes).

Solid Gold Cadillac (rock)

Nisar Ahmed 'George' Khan. Dave MacRae (electric piano), Brian Godding (electric guitar), Roger Potter (electric bass), Alan Jackson (drums).

Westbrook told me that this film showed the making of the commercial recording of the large ensemble *Love, Dream and Variations* (1976).[230] However the personnel on the published recording is different (it was Westbrook's second and final recording on the *Transatlantic* label after *For the Record*). And the piece in the film is identifiable as the Blake setting 'The Fields' (minus the words), which does not appear on the published recording. I conclude it must be formative *Lehrstück* regarding conventional arranging, orchestration, and part-writing. It certainly sounds the most conventional, least Westbrook-like, commercial recording of them all.

---

[230] Appendix Three: CD3.

7 Methodological Approaches to Composition

> I learnt everything I know from playing and improvising with other musicians basically, to start with, on standard tunes. That was my education: and gradually finding ways of writing my own things and then it moved on. Mike Westbrook [231]

> In 1973 Westbrook spoke of his music as 'sound images', now [1985] he says he's more interested in 'architecture' than in 'just a sequence of images': a change, but the analogy is still to the graphic. Graham Lock [232]

The large ensemble *Citadel Room 315* (1973/4) was an anomaly that arose from misunderstanding Westbrook as a conventional big-band composer. Fortuitously, this score commission from the Swedish Radio Orchestra gave him a year to experiment with arranging and orchestration. Consequently he said he had 'got it right for the first time' (Clark 2004: 15), it was 'a watershed' (Nelson 2006b: 19:01), a 'sea-change' (Nelson 2006a: 43:40), the first work of his 'modern period' (Heining 2006: 42), a 'new beginning where things really started' (Shipton 2008: 8:30). I interpret him as talking about his formal writing skills; in retrospect this and *Love, Dream, and Variations* (1976) are not more important than *The Brass Band* activities, but they were to Westbrook as his Jerwood archive of scored works begins with *Citadel Room 315*.[233]

The Cortege was shaped in 1979 as a montage of prior material for *The Brass Band*. In 1982 he arranged and orchestrated it using his own formal principles. The *work* was then recorded/performed with no further changes. Westbrook's use of European poetry and his own patterns and cycles for the harmonic structure made it his most original and complex work. He melded *The Brass Band*, street music, European poetry, *Metropolis* type choreography, and new writing skills. It alienated mainstream jazz audiences, but he regained lost ground with *On Duke's Birthday* (1984). The latter is largely wordless and not by a big-band as usually assumed; skillful writing created dense textures using *The Brass Band* plus string

---

[231] (Trelawny 2010: 42:25).

[232] (Lock 1985: 15).

[233] As I describe in Appendix Four and my Introduction.

quartet of violin, cello, guitar synthesizer, electric bass. *The Cortege* used conventional chords in unconventional *horizontal* sequences determined by formulae; for *On Duke's Birthday* he used his *Smith's Hotel Chord* to *vertically* expand conventional chords. As ever new developments referenced traditional elements, with the latter work it was the twelve bar blues.

Three key developments in Westbrook's compositional methods are associated with the three recordings above They are: a) prescribed orchestration and the use of fourth intervals; b) the use of patterns and cycles and European poetry; c) the use of a matrix to generate choices for chromaticism. Westbrook's devices are presented here in the context of other personalized theoretical systems used in jazz.

1 Evidence of Methodological Approaches in Westbrook's Music Before 1982

Westbrook used shapes, patterns, cycles, that often had a visual aspect to them. The 'Deram recordings' revealed interest in the symmetrical diminished 7th arpeggio circle, and the asymmetrical diminished scale. For *Release* (1968) he used cadence harmony as building blocks. He used calculations for *Copan Backing Track* (1971).[234] No one method defined his practice as patterns of sounds were 'found objects' as content, not the fixed underlying forms.

1.1 Polyrhythms, Polytonality, Harmonic Displacement, Texts

Metropolis (1971) includes polytonality and polyrhythms created by juxtaposing 'riffs' he found aesthetically pleasing: Part VIII is an example.[235] Only later did he discover the word 'polytonality'. Westbrook said: 'although I never studied music theory and know nothing about it, I did develop my own theoretical approach to the way everything developed, the overall texture, the way things were disentangled from it' (Carr 2008: 32). I see this as

[234] As can be seen in Appendix Five.

[235] This can be heard in Appendix Eight: 701.

aesthetic judgement in choreographing sounds, as previously seen, not a codified method. Harmonic displacement occurs on 'Wheels Go Round' (*Goose Sauce* (1977)). The vocal line is in eight bar sections, there are 3, giving 24 bars. The ostinato is 6 bars long. So each time through, the vocal line is displaced two bars later against the accompaniment. After 24 bars they are re-synchronized. The Blake setting 'Holy Thursday' (*Bright as Fire* (1981)) features polyrhythms. It moves from free-time to 2/2, then employs 'metric modulation' in overlaying 6/4. Next, he subdivides the bar by playing 'dotted quaver = crochet'.[236] The polyrhythm is thus 4/4 over 6/4 over 6/8 over 2/2;[237] the emphasis shifts bar-by-bar.

Westbrook mastered the song-form with the Blake settings. They had strong hymn-like melodies and show he remained drawn to the power of simple triads. Some are deceptive in being through-composed montages with no repetition; chorus and verse are recognizable as types-of-thing without being used as such functionally: 'The Fields' is an example.[238] In 1975 the Westbrooks wrote their collaborative 'Wasteground and Weeds'. The latter and the Blake settings consolidated putting the literal meaning of texts first, then moving blocks of sound.

1.2 Orchestration and the Fourth Interval

In the film *Music in Progress* (1978), Westbrook is working on 'The Fields' and *Love, Dream and Variations* (1974/6). He scored other works for large ensembles, *Trumpet Serenade* (1975), *Fanfare to the Sun* (1973), *Electric Fanfare* (1973).[239] Commercially unrecorded, the function of these formative large scale compositions was probably to complete a full program for a tour of *Citadel Room 315* (1974);[240] the funds raised helped enable its recording.

---

[236] The terminology is Ronan Guilfoyle's (2008: 20).

[237] This can be heard in Appendix Eight: 702.

[238] This can be heard in Appendix Eight: 703.

[239] Cassette tapes of some were located and details are given in Appendix Two.

[240] Westbrook used the piano in room 315 of Leeds Polytechnic (Nelson 2006: 30:48; Westbrook 2006: sleevenote). Kate Barnard (Westbrook) taught at Leeds College of Art, part of the polytechnic.

Citadel Room 315 (1973/4) was a score commissioned by the Swedish Radio Big Band to feature John Surman.[241] The movements are the same in number and order such that the length of the Swedish version at 61:10 compares to 61:40 for the commercially released British version (recorded a year later).[242] This score was the first definitive Westbrook work. It featured a collage of styles: latin (pastiche), rock, swing, ballad, pop, and be-bop (for the first time); but overall it sounds more integrated and developmentally linear than earlier works, less juxtaposed and episodic, pieces emerge and unfold. Improvisers are time and style constrained and cannot subvert proceedings as before. Like the 'Deram recordings' it begins with an angular melodic line, now using augmented/perfect fourth intervals and the Lydian mode. 'Construction' starts in the jazz-rock style of *Metropolis*, complete with polytonality using overlaid riffs. From then on Westbrook uses vertical chordal harmony in a jazz conventional way, orchestrating music (not overlaying episodes) to create vertical textures. New here was his development of the theme (using fourth intervals), and also the crafts of composition, arranging and orchestration, to give an a reproducible homogeneity.

The musical character of *Citadel Room 315* comes from fourth intervals, and the use of clusters to produce dense non-cadential harmonization.[243] Westbrook had used diminished scale and arpeggio patterns before and it is inconceivable that he did not notice the diminished seventh contains two augmented fourth intervals (1st to 5th, 3rd to 7th); the diminished scale, being two superimposed diminished sevenths, has four. The augmented fourth is familiar in jazz. It is the ♯4 (♯11) in major seventh chord IV (Lydian chords) of 1960s/70s modern jazz. In dominant seventh chords it points to the fourth mode of the melodic minor scale. Both are voiced 1-3-♯4-7 / 1-b3-♯4-b7 (Weiskopf 2000: 41). It is the vertical 'flat fifth' of the 1940s/

---

[241] They had not realized Westbrook stopped working with Surman in 1979 and was not running a large ensemble.

[242] Appendix Two: Recordings. Both these and a BBC recording were located. Westbrook told Oakes (1984: 25) he could not commercially release the Swedish version because some musicians refused permission, being dissatisfied with their performances.

[243] These can be heard in Appendix Eight: 704, 705, 706.

50s be-bop vocabulary, and the horizontal 'blue-note' in the blues scale (a minor pentatonic scale with added 'b5'). American jazz theorist George Russell attempted a grand unification theory of music in the 1950s which made the Lydian mode fundamental. Both the characteristic use of fourths in jazz and Russell's *Lydian Chromatic Concept of Tonal Organization* are examined in Appendix Seven.

Because of Russell, the sound of the fourth interval in chords and melodies became a feature of American jazz, then an even more prominent characteristic of British modern jazz. They were 'found-objects' for Westbrook in this respect; having *heard* their frequent use, using them for *Citadel Room 315* makes a cultural reference. As a British sounding jazz work it appears a product of a thriving jazz scene, but in 1974 it stood alone, a monument to a fragmented scene that had collapsed. So, Westbrook created a classic definitive, summative, contemporary British jazz recording as a leading exponent *and* made a cultural commentary as an outsider looking in. *Citadel Room 315* is consistent with an increased academic interest in formalizing jazz harmony as already seen.[244] But although Westbrook now composed using notation more than choreographing the production, scores show he did not discriminate between 4ths as suspended seventh chords without 3rds, 11ths as hexatonic scales made from triads 1-3-5 and 7-9-11, or between augmented fourths and diminished fifths. He was still working with evocative sounds using aesthetic judgement.

Westbrook set John Clare's words in 'Toper's Rant'. In the film *Hotel Amigo* (1981) nothing distinguishes his simple folk tune. I located a version (probably late 1981) where polytonality can be heard towards the end.[245] One horn plays the original melody, and another varies between a semi-tone and a tone lower. So, he overlaid a second line with *horizontal* melodic integrity against the original producing dissonance within the chordal harmony

---

[244] For example: '*Intermediate Jazz Improvisation* is written to organize, codify and demonstrate useful information which has proven to be helpful in learning to play [...] in the jazz idiom.' (Bouchard 2001: vii).

[245] This can be heard in Appendix Eight: 707.

vertically. There is no reason to believe Westbrook was 'calculating' the use of chord extensions such as b9 or ♯5; Smith-Brindle's spatial description of polytonality is apt: 'define a tonality strongly and then contradict it in some prominent way' (1997: 105).

But on another version made a year later, as part of the 'A Hearth Burns' montage on *The Cortege* (1982), the 'Toper's Rant' score shows every chord has a ♯4 (♯11) extension. The ending is orchestrated densely, vertically, using cluster chords.[246] Westbrook was still juxtaposing, but he was also working methodologically; closer to the chord *expansions* of George Russell's Lydian concept than to John Coltrane's chord *substitutions*.

2 Formulaic Chromaticism Using Intervallic Melodies

Chromaticism in compositions and improvisations can be achieved by grounding the beginning and ending of a phrase in the underlying harmony, but following a strong intervallic pattern as a *melody* that suggests a sequence of step-wise chord substitutions. The most common is John Coltrane's formula. It occurs in his compositions, frequently based on jazz standards,[247] but can be imposed over any ii-V-I:

Existing ii-V-I Structure:	Dm7		G7		CMaj7		CMaj7
Coltrane's Substitution	Dm7	Eb7	AbMaj7	B7	EMaj7	G7	CMaj7
(Augmented Triad of Keys		V	I	V	I	V	I)
Augmented Fifths melody:		Bb(A♯)	Eb(D♯)	D♯	G♯		
Fourths melody:		G	C			F	

The substituted chord is a source of tones giving augmented fifth (♯5) and perfect fourth intervals in the existing chord. Read horizontally, these give intervallic melodies of perfect

---

[246] This can be heard in Appendix Eight: 708.

[247] The earliest of these recorded is his variant on Miles Davis' ii-V-I based tune 'Tune Up' that he called 'Countdown' (on *Giant Steps* (Coltrane 1959)). As a formulaic device, an exposition has been written (Weiskopf and Ricker 1991), and a book of exercises produced for developing facility (Aebersold 1996).

fourths. Expected dissonance between the substituted tone and original chord is lessened to a tension, because the pattern of the intervallic melody leads the listener's ear horizontally.

Jazz theorist George Russell called this a 'riverboat trip'. Start and finish points are the same, but routes taken, by different companies, by road, on foot, by 'plane, 'all vary' (Russell 2001 :56). Walter Bishop Jnr's system uses the same principle and always moves in melodic patterns of fourth intervals (Bishop 1976). McCoy Tyner was Coltrane's long term pianist who became very influential in the 1960s. In his solo on 'Passion Dance' (Tyner 1967),[248] non-diatonic chord tones arise from playing melodic patterns of fourths; periodically diatonic target points are reached. Liebman transcribed it (2001: 70) and said of such playing:

> The goal of melodic improvisation, especially chromatic playing, is to hear intervalically no matter what the harmonic source is. Every interval has it's own characteristic colour consisting of its shape and level of dissonance or consonance relative to the harmonic background. These aspects combine and result in a certain expressive quality which each artist must use subjectively. (2001: 58)

Initially American students were taught chord patterns as inversions (Viola 1963; Coker 1964). In 1966 exercises show complex intervallic shapes (Nelson 1966). Recently books of exercises show the melodic aspect has become conventional for intervallic ear training: rather than for chord training.[249] Initially though the motivation was a desire to emulate Coltrane's technical facility.[250] Coltrane used a chord sequence of V-I's, in a pattern 'up a minor third then down a fifth', to give a cycle where the I's spell out an *augmented* triad: Slonimsky called this a di-tone progression.[251] The relevance here for Westbrook's music is the use of *intervallic* melodies and symmetrical/ asymmetrical *patterns* or shapes resulting in chromaticism, that can be then adjusted subjectively to generate harmonic colour.

---

[248] Tyner's playing is characterized in Appendix Seven.

[249] For examples Weiskopf and Ricker (1993), Weiskopf (1995), Weiskopf (2000), Marienthal (1996), Weiskopf and RosenBerg (2005), Bergonzi (2006). Further detail appear in Appendix Seven.

[250] Thomas (1976: 80-81) said Coltrane studied Slonimsky's 1947 work *Thesaurus of Scales and Melodic Patterns* (Slonimsky 1975). Coltrane influenced saxophonist Dr Yusef Lateef personally, the result was he produced his own *Repository of Scales and Melodic Patterns* (Lateef 1981). A likewise inspired Jerry Bergonzi produced his mathematically permutational *Thesaurus of Intervallic Melodies* (Bergonzi 2000).

[251] This symmetry arises from the equal division of one octave into three parts using *two* notes between the start and finish points, hence 'di-tone'.

3 Patterns, Sequences, and Calculations: *The Cortege* (1979-1982)

With *Copan/ Backing Track* (1971) Westbrook said the number 7 was 'mystical' and used 7 musicians for this 7 hour long work (Carr 2008: 42). Also evident though is the number '3': 3 musicians on stage, 3 coloured lights, 3 photographs of 3 Mayan statues, a graphical score devised from calculations based on the 3 Mayan calenders. 'Let the Slave' (*Bright as Fire* (1981) has a 3 bar chord sequence. There are 3 chords and 12 bars (arranged as 3 lots of four bars) in the 'twelve bar blues' form; he used 3 chords the blues inspired *Fine 'n Yellow* (2009), and *Metropolis* used time signatures of 3, 6, and 9. Repeatedly he has cycled 3 soloists over 16 bar structures at four bars each thus producing phased asymmetry.

Importantly '3' occurs in *The Cortege* (1982). Lock suggested it referred to the 'Holy Trinity' (1994: 74). Besides the trio of harmony/rhythm/melody, Westbrook has implied the extra-musical references to the Life/ Death/ Life cycle in New Orleans funerals, and the three stages of: slow procession across town, the formal service, the celebratory parade. Undoubtedly significant was that Westbrook's father died in 1981. In expanding the terms of reference for jazz, as can be very evidently heard, the principal reference points were: the *visual images* of the places visited during touring, and paintings by Goya, and also the *sound* of Lorca's poems read aloud. With *The Cortege* I see for the first time the sentiments in the words of European poetry together with the orchestration of *Citadel Room 315* (1973) and the permutational calculations first seen in *Copan Backing Track* (1971).

3.1 'Cordoba'

The genesis of *The Cortege* was a sombre poem, Lorca's 'Cancion de Jinete'. Westbrook said 'a man riding to his death' imagery suggested a cortege procession and a minor third interval. The melody uses the 3 tones, root/ minor third /root, harmonized with 3 different triads (3 notes each). Bass notes were then added resulting in jazz 'slash chords'. 3 sets of bass notes

were used such that the 3 triads were consecutively harmonized in 3 different ways. Each set of 3 bass notes followed the same *intervallic* pattern, and created a cycle overall. The resulting 9 chord, 6 bar, structure is shown in Table One; also shown is the pattern arising from my suggestions for the chords/modes responsible for the distinctive sounds generated.[252]

Table One: The Structure and Sounds of 'Cordoba'

bars/ bar lines:	1	/	2	/	3	/	4	/	5	/	6
melody tones:	Db		E		Db,		Db		E		Db,		Db		E		Db
chord:	Db		E		Gb		Db		E		Gb		Db		E		Db
bass tone:	Eb		Bb		Ab		G		D		C		B		Gb		E
intervals:[253]	-	<5		>t		>s	<5		>t		>s	<5		>t		>s	
bass/chord	9th		b5(♯4)		9th		b5th		b7th		b5th		9th		b7th		b7th

chord and mode sounds suggested by chord/bass 'slash chord' (i.e. Db/Eb):

1. Eb(sus4), Mixolydian.
2. Bb7(b9), half step-whole step diminished.
3. Ab(sus4). Mixolydian.
4. G7(b9), half step-whole step diminished.
5. DMaj7(♯4), Lydian.
6. C7(b9), half step-whole step diminished.
7. B Maj7(♯4) Lydian.
8. Gb(sus4), Mixolydian.
9. E7(b9), half step-whole step diminished.

The characteristic of the chords sounded is the fourth, both suspended and Lydian; dominant-b9 chords contain diminished scales therefore also four augmented fourth intervals. Clearly, despite a new method, Westbrook was still drawn aesthetically to fourth intervals and diminished shapes. Of note is that his 9 bass notes, when placed in order, give a scale cycle with the intervals T S S T S S T S S (3 lots of T S S), an aspect of asymmetry seen in the 8 tone diminished scale of alternating tones and semitones.

New and important for *The Cortege* as a whole is the 9 bass note sequence being arranged in a 3x3 matrix format. Westbrook confirmed it for me as:

Eb	Bb	Ab
G	D	C
B	Gb	E

[252] I derived these from applying ideas from Levine's jazz theory book (1995: 104-107).

[253] The pattern is up a perfect 5th, down a tone, down a semitone; when repeated x3 it forms a cycle.

I noted that read vertically each column forms augmented triads (as do Coltrane's 3 key centres (as shown above)); 9 of the 12 possible because augmented triads (notated in jazz as C +, not C♯5) are symmetrical; 3 tones separated by two major 3rd intervals can be spelled 3 ways: Eb G B, G B D♯, B D♯ F♯♯. Read horizontally it generates II-V-I movements for song-settings.[254] (The same thing having both conventional and unconventional perspectives, a dual character, will become a feature of Westbrook's *Smith's Hotel Chord*.)

'Cordoba' uses harmonic displacement. The harmonic cycle is 6 bars long, the vocal verse is also 6 bars long, but ending every verse is an 8 bar instrumental section. Each verse is therefore displaced 2 bars in the harmonic cycle. The 4th verse is re-synchronized.

3.2 Other Pieces from *The Cortege*

Westbrook's setting of the traditional English folk song 'Lady Howerd's Coach', that he titled 'Wheels Go Round', was recorded on *Goose Sauce* (1977). Its use of harmonic displacement has been remarked upon earlier. For *The Cortege* (1982) it was renamed with its Italian translation 'Ruote Che Girano',[255] and the ostinato bass line replaced. The vocal is again 3 x 8 bar measures, totaling 24 bars in 4/4. It becomes offset as the chord sequence is 8 bars but in 6/4. The vocal is therefore 3 x 8 bars in 4/4, and the band 2 x 8 in 6/4, both totalling 96 beats.

Westbrook said of *Metropolis* (1971): 'There were passages of arrangements that had different keys and things in it and all of it was related to sort of pedal sounds and needed to be held together in some way' (Carr 2008: 34). Here the chord sequence utilizes a single vertical line in the matrix, with each chord sounded over a D pedal in the bass. I again interpret these as jazz 'slash chords'; when re-spelled as chord symbols with respect to D, perfect and augmented fourths become evident:

---

[254] Slonimsky stated that: 'harmonization in major triads is found in the music of Debussy, Mussorgsky and other composers of the French and Russian schools. A classical example is the scene in the monk's cell in Mussorgsky's opera *Boris Godunov*.' (Slonimsky 1975: pV). This is returned to in due course.

[255] It was renamed when sung in Italian. It marks the work Westbrook undertook in Rome whilst arranging it.

Table Two: The Structure and Sounds of 'Ruote De Girano'

The eight chord sequence is as follows, with the matrix line underscored:

AMaj	**C**Maj	**Ab**7	**E**7
Gb7	EbMaj	FMaj	Db7

All the chords are slash chords as they have D in the bass; re-spelled [256] they sound:

DMaj9(sus4)	D9(sus4)	D7(♯4,b9)	DMaj(♯4)
DMaj9((♯5)	D(sus4,b9,b13)	Dm9	DMaj7(b3,♯4)

With 'Piano' Westbrook generated two tone rows. The lower was a bass note, and an upper needed others added by ear to make a triad slash chord. I could not make the matrix generate the tones; possibly he worked by ear to find 'deeply expressive' (Westbrook 1982) sounds. If so, his ear was again drawn towards the ♯4 as well as ♯5 augmented sounds:

Table Three: The Structure and Sounds of 'Piano' and 'Graffitti'

'Piano'

Chord sequence Db B Eb D Bb C D Gb G Gb B Bb B C F G Gb F E Db B D Bb G
Bass sequence B F A Eb Gb Bb G D Gb C G E Bb Ab B Eb G B A E C F Ab Db

The lower tone became the bass, the top was part of a triad that Westbrook selected by ear (with one triad tone stipulated by the matrix [257]).

In the interests of identifying the sounds I reduced them all to a common root and found:

Seven have the two tones an augmented fourth away.	Sounds a ♯4 tritone relationship
Five have the top note a major third above the bass.	Sounds a ♯5
Three have the top note a semitone below the bass.	Sounds a ♯5 ♯9 altered sound
Three have the top note a tone above the bass.	Sounds a ♯4
Two have the top note a semitone above the bass.	Sounds a sus4 b9 diminished sound
Two have the top note a major sixth above the bass.	Sounds a dominant seventh b9
Two have the top note a perfect fifth above the bass.	Sounds a major seventh

'Graffitti'

This shows self-evident similarities to 'Piano':

9 Triads:	Db (4 bars)	B (4 bars)	Eb (4)	D (4)	Bb (2)	C (2)	D (2)	Gb (2)	G (4)
Bass:	B	F	A	Eb	Gb	Bb	G	D	Db
Sounds:	Lydian	Diminished	Diminished	Diminished	Lydian	Lydian	sus4	Lydian	Diminished

Characteristics of other pieces of *The Cortege* (1979-1982) are shown in Table Four. As some were composed before 1979 their relationship to the whole is by text, not structure. Of note are the multiple usages of 3.

Table Four: Other Structural Shapes and Extra Musical References in *The Cortege*

The Matrix:

Eb	Bb	Ab
G	D	C
B	Gb	E

---

[256] Again, using Levine's reasoning (1995: 104 - 110).

[257] Years later George Garzone used this approach to generate a polychordal system for improvising (2009: 58).

‘Kyrie’
3 cycles, each of 3 parts, using a different bass note (the bass notes combined give a minor triad).
Over each bass note are 3 lots of 3 triads. The order of the 3 parts rotates: 123 312 231
Cycle Order 1 2 3, 3 1 2, 2 3 1
Cycle 1 Triads **D** C Ab, **E** Bb Gb, **B** Eb G, **B** Eb G, **D** C Ab, **E** Bb Gb, **E** Bb Gb, **B** Eb G, **D** C Ab
Bass E E E E E E E E E A A A A A A A A A C C C C C C C C C
Cycle Order 2 3 1, 1 2 3, 3 1 2
Cycle 3 Triads **E** Bb Gb, **B** Eb G, **D** C Ab, **D** C Ab, **E** Bb Gb, **B** Eb G, **B** Eb G, **D** C Ab, **E** Bb Gb
Bass A A A A A A A A A C C C C C C C C C E E E E E E E E E
Cycle Order 3 1 2, 2 3 1, 1 2 3
Cycle 2 Triads **B** Eb G, **D** C Ab, **E** Bb Gb, **E** Bb Gb, **B** Eb G, **D** C Ab, **D** C Ab, **E** Bb Gb, **B** Eb G
Bass C C C C C C C C C E E E E E E E E E A A A A A A A A A

’Enfance’
The A section uses the matrix for 9 chords:
C Ab E Gb B Eb G D Bb
The B section uses the remaining fourth augmented shape possible, that is, the one not in the matrix:
AMaj7 DbMaj7 FMaj7

‘July ’79’
The initial chord sequence is:
G **C Ab E / Gb / Bb / D** / Am7 / **G**m7 / **Eb**7 / **B**m7(b5) / Db7 / F / Dbm7 / Am7 **B**m7(b5) / **E**bm7 (**G**)
- which draws on the matrix vertically in places. As with ‘Enfance’ Westbrook uses the augmented shape not in the matrix: F / Dbm7 / Am7. There follows nine (3x3) chords:
Db11 **Bb**11 **Gb**11 **D**11 A7b5b9 **G**11 **B**13 F13b9 **Eb**m11
Westbrook should be taken literally in his use of 11th chords, rather seventh chords with a suspended fourth, as each is made of two stacked triads: 1 3 5 and 7 9 11.

‘It Starts Here’
Derived vaguely from a vertical augmented shape giving a 18 bar harmonic sequence:
G, G, G, **Eb**, Eb, Eb, **B**, B, B, E, E, E, A, A, A, C F Ab Db, C F Ab Db, C F Ab Db
- 3 bars on each chord except at the end where a sequence of 4 chords per bar is repeated 3 times.
The sequence not being followed precisely reminds that the matrix is not a tone-row; but given this was the last piece composed for the work the structure was less derived than unexpected.
Each bar is in 11/4, heard as 3+3+3+2.

’Lenador’
The descending bass-line is: **Eb B G** E C A F E
Beginning with an augmented triad from the matrix it then descends by minor or major thirds.
An introductory section, Westbrook made the rule there be eight chords, all with Eb sustained in the bass (‘pedal tones’: ‘Ruote De Girano’ had D pedals creating ‘slash chords’), and all with Ab on the top.

‘Democratie’
In 3/4 time, 3 *minor* chords derived from the vertical augmented shape of: **Bb**m, **D**m, **Gb**m
These chords are played in a specified order but there is no discernible pattern making them a sequence.
The bassoon was given 3 augmented triads, 9 notes, to improvise with: A Db F, **G Eb B, C E Ab**
Made into a scale this gives the pattern T S S T S S T S S seen in ‘Cordoba’, above.

‘Berlin’
The melody is played by solo tuba, the subsequent sparse vocal and cello lines are rigidly confined to 9 notes of the matrix. The free collective improvisation is not so confined. The written bassoon, cello, alto clarinet (3 instruments) interweave lines restricted to matrix tones.

‘Erme Estuary’
In 9/4. 3 instruments start (bamboo flute, cello, bass guitar), followed by another 3 (piccolo, clarinet, bassoon). This was previously composed for the television documentary *Haunt of Man* (1981), which is why its structure does not relate to the matrix. It’s relevance is funereal, Westbrook’s father died during filming.

’Knivshult’
In 6/8. Previously composed and appears on *The Brass Band*’s *Paris Album* (1981), this is why its structure does not relate to the matrix. It’s relevance is its words being Swedish reflecting touring work in Sweden.

’A Hearth Burns’
This contains the previously composed ‘Toper’s Rant’ (*The Brass Band* version was discussed above with respect to chromaticism), and ‘Une Vie’. As a Finnish poem it became part of *The Cortege* after performing it in Helsinki in 1979.

'Santarcangelo'
Archives indicate this to have been a program of music played in Italy in 1978 and dedicated to the street procession of performers and spectators at the festival at Santarcangelo.

4 Understanding *The Smith's Hotel Chord* (1983)

4.1 Outline of *The Smith's Hotel Chord* and Some Lines of Continuity

Westbrook said he 'discovered' (not 'invented') his *Smith's Hotel Chord* in 1983. He first used it for composing and arranging in *After Smith's Hotel* (1983), and derived from this the commercially recorded *On Duke's Birthday* (1984). Westbrook made clear he never discussed it, and this explains the 'sound byte' only references in the literature. Clark said Westbrook discovered it 'while he was messing about on a piano in a Glasgow hotel in 1982' (2004: 16). Actually, Westbrook was on tour in February 1983 and this included a stay at Smith's Hotel, Sauchiehall Street, Glasgow. He said: 'I hit upon the chord during a sound check at the old Third Eye Centre in Glasgow, and its ramifications became the starting point of a new harmonic development, and also a new attitude to musical structure, a new way of building music' (Mathieson 1992: 18). Far from chanced on by 'messing about', I found the structure to contain both diminished and fourth interval components; its discovery must have marked a crystallizing of prior explorations.

Outline descriptions of it occur only in two places. In the broadcast *After Smith's Hotel* (1983), Westbrook described: 'over an E minor chord, I played another chord shape, a sort of Ab.' (1983: 2:45). On his demonstrating it, composer Philip Clark reported 'E minor 11 fundamental adds Ab on the top' (2004: 16). Clark referred to 'bitonality' and 'two key centres', but these terms were Clark's.[258] Westbrook said the Em chord was the sound of 'open guitar strings' (1983: 3:04), consistent with Clark's Em11: E, G, B, D,-, A. Significantly, Westbrook played around with guitar for fun on a 1970s *The Cortege* tour

[258] In personal emails (11th and 28th February 2010) Clark confirmed that Westbrook only played it to produce its characteristic sound and didn't comment or perform any analysis.

(1993: sleevenote); this explains his particular description of 'Ab over Em', an exemplar rather than generic formula. Montage juxtaposition and transcendence is still evident:

> Playing the A flat shape over this familiar chord transforms it, adds a new dimension to it, makes you see it in a new way. I'm sure that many compositions in art and poetry, a well as in music, when suddenly something commonplace and everyday is seen, or heard, with a new awareness. (Westbrook 1983: 3:20)

The Smith's Hotel Chord I see as a personalized methodological 'transcending' tool for making 'connections' between two ordinary chords as found-objects. Westbrook said:

> Strokes of genius may sometimes occur, but mostly it is the slow process of moving from one stage to the next, trying to make connections: like an archaeologist piecing together the bits he needs to decode an inscription on an Egyptian tomb. Much of the time the artist is discovering for himself connections that are already well-known: occasionally he discovers a relationship that was not known about before, so the language grows slowly. *The Smith's Hotel Chord* was a new additional to my own musical alphabet, a way of making new connections. (Westbrook 1983: 3:30) [259]

In 1953 George Russell described chords as separate 'universes' to be respectfully explored independently of their conventional functional connections in cadences. His own *Lydian Chromatic Concept of Tonal Organization* could be applied to any simple chord in order to *transform* it through his hierarchy of dissonance (this is explained in Appendix Seven).

Westbrook was still concerned with connections in the artwork mirroring connections in the world-at-large. He was the connection between unconnected places toured whereas *The Smith's Hotel Chord* made connections between chords as musical locations. This explains:

> My preoccupation with the chord continued throughout the rest of that short tour. We ourselves, on our travels, were perhaps the first connection ever made between Smith's Hotel in Glasgow, and the Cerne Giant. The Cerne Giant is the 180 foot high, two thousand year-old figure of a Celtic God, etched, like a piece of giant graffiti, into a chalk hill in Dorset, Dorchester, Thomas Hardy's 'Casterbridge', was another link in the chain, and the date '1636', engraved twice on the fireplace of a cafe there, seemed the key to a musical code, a riddle that I've been unable to solve. (Westbrook 1983: 4:24)

The connection I made between the Cerne Giant as graffiti and 'Graffitti' (*The Cortege*) remains unconfirmed, but my spotting connections between '1636' and the '1993' work *Good Friday 1663* Westbrook told me was 'coincidence'. But in general:

> The scenario of places and events, of travels in Britain, around Europe, and even to America, that began at Smith's Hotel, has continued, and finally brought us to Snape Maltings. The musical chain of events that began with the discovery of *The Smith's Hotel Chord* has led me in many directions, made many new connections for me. (Westbrook 1983: 5:45).

---

[259] Both these 1983 comments are in the original script and unedited tapes used for my transcription in Appendix Ten. They have been crossed out in the script for the BBC broadcast and do not appear in the version printed in *The Listener* (Westbrook 1984).

Westbrook was still the anthropologist identifying serendipitous ways culture and society affect each other as: 'unsuspected borrowings and lendings among activities, institutions, and archives - metaphors, ceremonies, dances, emblems, items of clothing, popular stories - previously held to be independent and unrelated' (Veeser 1989: pxii). This puts into context Lock saying: 'In 1973 Westbrook spoke of his music as 'sound images', now he says he's more interested in 'architecture' than in 'just a sequence of images'' (1985: 15). This is a more important comment than Lock realized at the time.

Unchanged was the concern for the cultural welfare of the audience. Westbrook said:

> *The Smith's Hotel Chord* illustrates one simple truth, that parallel to the familiar world of everyday things there is a world of the imagination, of beauty and strangeness, of the unknown. And it is the role of the artist, the poet and the musician to unlock our minds and senses to this world of possibilities, and help us to a fuller awareness of what it means to be alive. Jazz musicians, in particular, express this so well. (1983: 6:30)

I interpret this as according with Greenblatt saying: 'the aesthetic is not an alternative realm but a way of intensifying the single realm that we all inhabit' (1989: 7).

4.2 Preliminaries: *The Smith's Hotel Chord* as Bi-tonality, Melodic Tone-Row, Matrix

> One might ask why a theory of music if great music was created by artists without a theory? I have personally never known a great innovator who hadn't developed a strong theoretical approach, nor have I met one eager to divulge his or her personal theory. George Russell [260]

Despite bi-tonality on *Metropolis* (1971) and *Citadel Room 315* (1974), there is no evidence in the scores of writing in two keys simultaneously: Westbrook confirmed this for me.[261] Nor was there, post 'Toper's Rant', evidence of polytonality as: 'the effect akin to multiplexing, allowing the ear to fasten on any one line at will.' (Jones 1998: 505). Westbrook talked about his 'semitones' in rehearsals, which I took to mean chromaticism: especially augmented fourths and fifths; the fanfare in *Turner in Uri* (2003) is: 1 3 1 5 ♯4 8. 'Semitones' I first interpreted as 'chord extensions', but went round in a circle when Chris Biscoe said:

---

[260] (Russell 2001: 223).

[261] By email 18th March 2009.

> I remember the chord as being 3 or 4 note chords stacked on top of another chord, giving a bitonal effect rather than a chord with extensions. Can't remember any of the details, but around 1990, when I had a clearer memory of the chord, I did write a piece called *Ben Cruachan* using 2 unrelated chords. Mike, I believe, related the thematic material very directly to the construction of the chord. Sorry, this is all I can remember. [262]

For soloing on 'On Duke's Birthday Part II' (from *On Duke's Birthday* (1984)), I was given conventional chords, whereas the piano had complex chords written (unusually for jazz) in voicings and not symbols. Westbrook told me he previously played *Smith's Hotel Chords* (plural) on the piano, and when saxophonist Biscoe soloed on the provided conventional chords it was Biscoe that sounded 'way out'. This is consistent with Westbrook setting an everyday object (triad/seventh chord) in a new context (*Smith's Hotel Chord*), so it sounded unfamiliar and created 'a new awareness' (as quoted above).

The Smith's Hotel Chord appeared not intended for melody instruments, because two 'objects' needed juxtaposing vertically. This discounted the possibility of it being a horizontal tone-row. However I discovered a link with *The Cortege*. In forming a matrix from it, chords could be extracted in three key centres a major third apart: i.e. the roots giving an augmented triad, as shown with Coltrane's substitutions. Westbrook called it 'a single matrix, a harmonic device I call 'The Smith's Hotel Chord', and: ''The Orchestra of Smith's Academy' is used to denote a programme of compositions and arrangements which are all derived from a single matrix.' (Westbrook 1998: sleevenote); this suggested to me it was developed from an existing matrix idea, then used to generate others.

4.3 Confirmation: Intervallic Shape and Mirror Writing, a Tool for Vertical Tone Generation for Chromaticism in the Melody

Some years after the investigations above Westbrook annotated a saxophone part for this study: shown arrowed in Figures 1a and 1b below.[263] This showed why the use of *The Smith's*

---

[262] By email 12th February 2010.

[263] This excerpt from 'Golden Slumber' (*Off Abbey Road* (1989)) can be heard, Appendix Eight: 708.

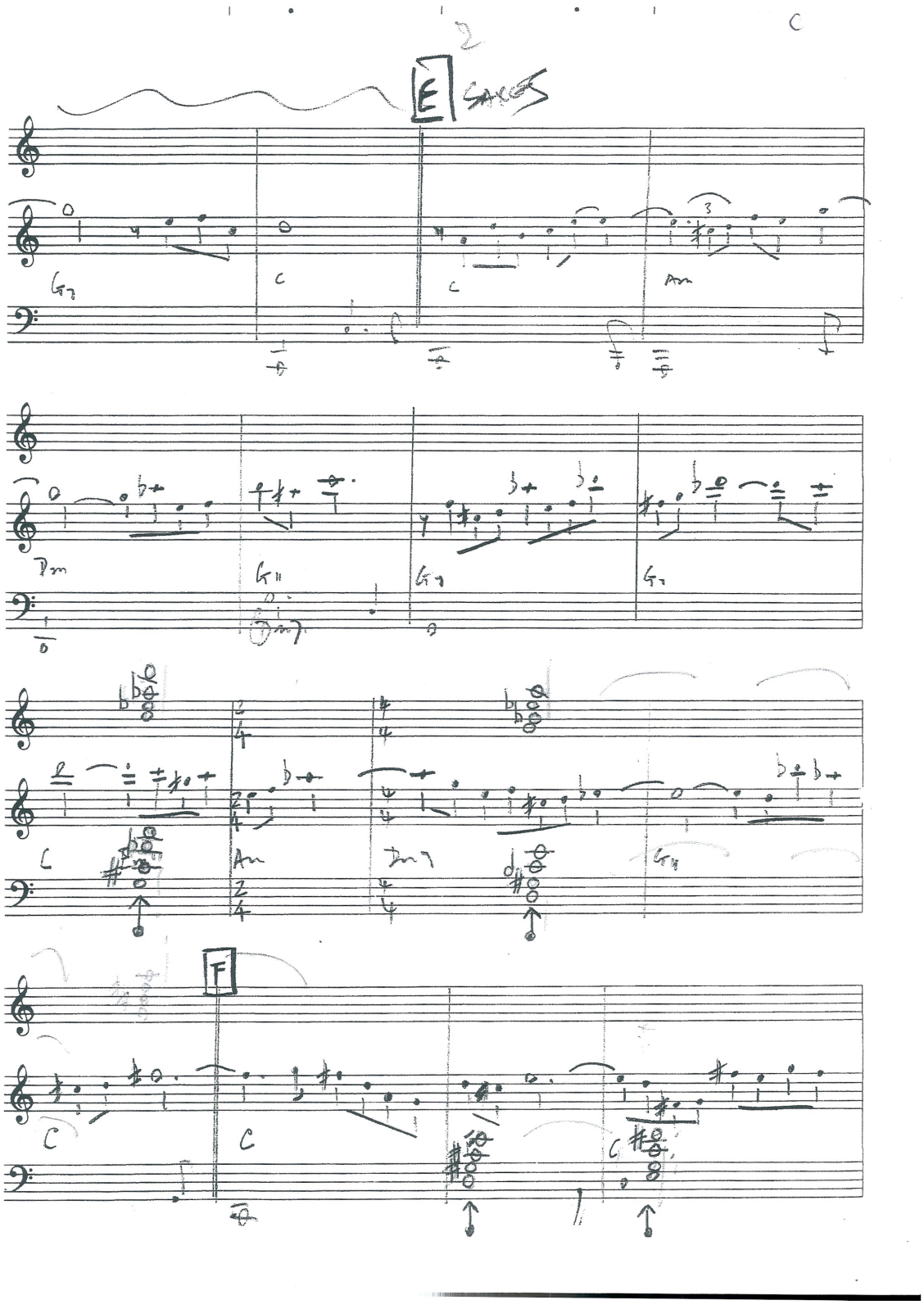


Figure 1a: Score for 'Golden Slumber' with Westbrook's *Smith's Hotel Chord* Annotations (arrowed)

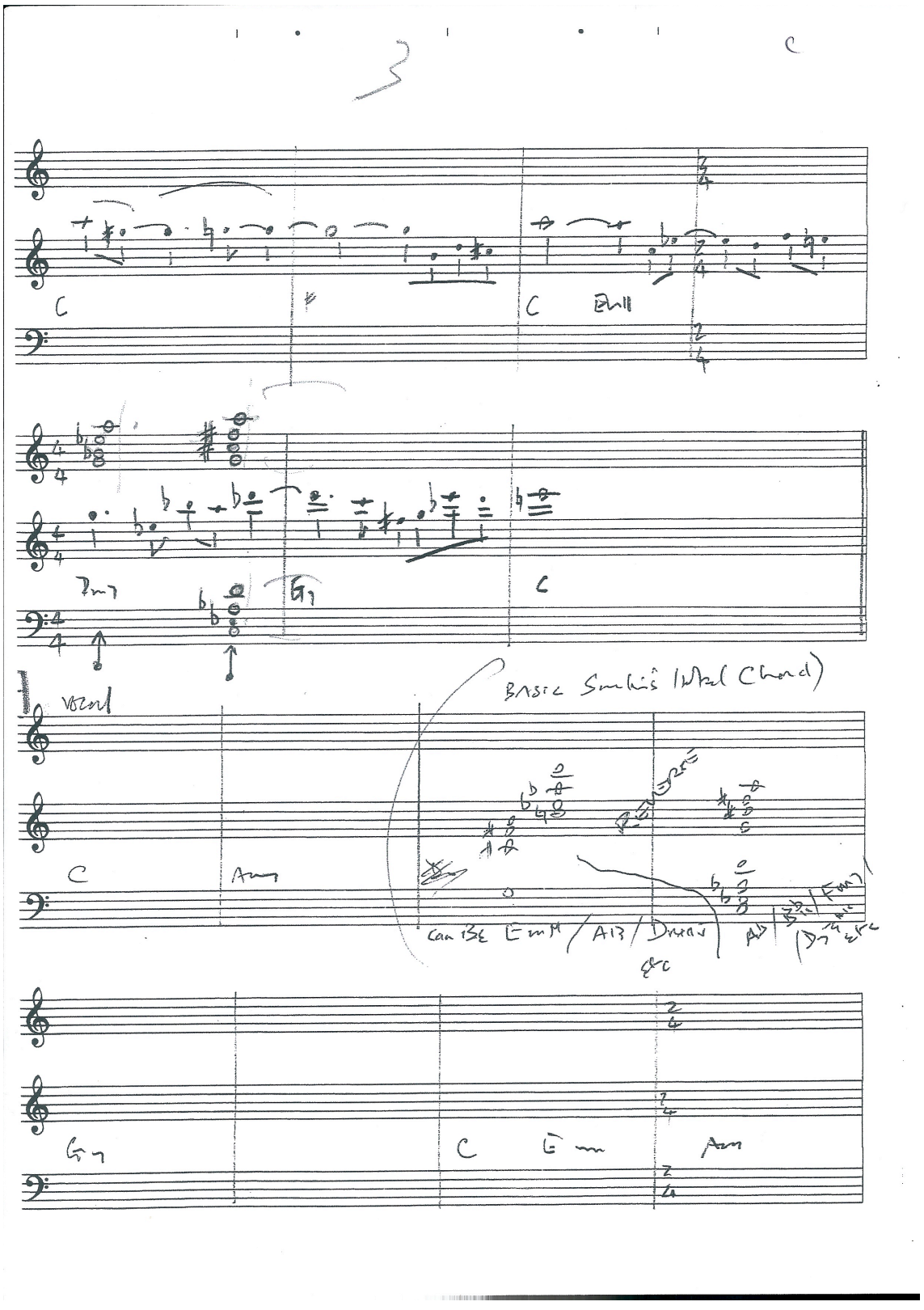


Figure 1b: Score for 'Golden Slumber' with Westbrook's *Smith's Hotel Chord* Annotations

Hotel Chord cannot always be detected audibly or from the score. In this case, the vertical harmonic *Smith's Hotel Chord* was a 'transforming' tool for generating melodic tones, but being a tool it does not appear itself. Westbrook's aim with *Off Abbey Road* (1989) was to keep Lennon and McCartney harmonies. The application of *The Smith's Hotel Chord* then extended the range of melodic note choices by adding a prescribed simple chord to the existing simple chord. The Ab in the Dm chord is seen in the bar-E7 annotation; the same holds for the Eb and the C♯ [264] in the Dm chord in bar-E9 (and so on). *The Smith's Hotel Chord* is very similar to Russell's table of 'chordmodes' in that he also applied a tool to a chord to generate tones; these functioned as melody notes or chord extensions.

Of surprise was the presence of multiple *Smith's Hotel Chords*. Concerning what these had in common, I received a clue when Westbrook lent me two music theory books without explanation.[265] 'Mirror Writing' (Persichetti 1961: 172-180) made sense of Westbrook's annotation labelled 'Basic Smith's Hotel Chord' in Figure 1b above. The characteristic feature was the shared intervallic shape between the tones, as shown in Table Five.

Table Five: *Smith's Hotel Chords* and Mirror Writing

In this table, and those following, tabulation has been used in preference to notation. Patterns can more easily be seen vertically, and a problem of enharmonic equivalence is overcome (i.e.C♯/Db appear in the same column). Westbrook too used diagrams and tables, and he also worked visually with shapes on the piano keyboard.

Westbrook's Ab over Em 11:	E G B D (F♯) A/Ab C Eb
an Ab over E13 arrangement:	E G B C♯ F♯ A C Eb Ab D
Westbrook's 'Basic Smith's Hotel Chord' -	
- (from Fig. 1b) is a mirror chord:	G C♯ F♯ A / C Eb Ab D
intervals showing the mirroring:	♯4 p4 m3 (m3) m3 p4 ♯4

Westbrook's patterns from Figures 1a,1b share the intervallic shape:

'Basic Smith's Hotel Chord'			G C♯ F♯ A / C Eb Ab D
Bar E7:	on a C chord		G C♯ F♯ A / C Eb Ab D
Bar E11:	on a C chord		G C♯ F♯ A
Bar F8:	on a Dm chord	(LH and RH reversed)	G C♯ F♯ A / C Eb Ab D
and:	on a Dm chord		G Bb Eb A
Bar E9:	on a Dm chord		D G♯ C E / G Bb Eb A
Bar F2:	on a F chord		D G♯ C E
Bar F3:	on a G chord		E G C F♯
On a separate occasion Westbrook offered:			
	on a F chord		F Eb A D F / Ab B E Bb

[264] What looks like B in front of the C should be a ♯ sign. This is consistent with the annotations when tabulated.

[265] *Twentieth Century Harmony* by Vincent Perischetti. The second, *Duke Ellington: Jazz Composer* by Ken Rattenbury (Rattenbury 1990), he said he had not *studied*.

This confirms Westbrook was not concerned with horizontal melodic construction, voice-leading, or cadences. The chord vertically expands a conventional chord chromatically, creating a 'universe' of circling chromatic tones: as Russell described it (Appendix Seven). Only multiple additions when built up *in total* cohere as the unique *Smith's Chord* tonality.

Each *Smith's Hotel Chord* could be applied to more than one chord. It was not clear (to me) what followed from 'etc' in Figure 1b. Missing was how Westbrook chose which *Smith's Hotel Chord* to apply. Probably, in being a jazz musician, it was by trial-and-error/audition. This 'more than guessing, less than knowing' is only possible through convictions in aesthetic judgement. This is consistent with other jazz methods that are not applied systematically.

4.4 Two Models Regarding Application: Duncan Lamont's *Freedom Scales*/*Freedom Chords* and Gary Campbell's *Tritone Scale*

1940s Be-bop musicians used tritone substitution where a V7 chord was replaced at will by another a tritone away (Grigson 1999: 33). In 2003 Lamont devised 'modern sounding' improvisations with his *Freedom Scale*, two conventional half scales a tritone (augmented fourth) away forming one octatonic scale: C D E F F♯ G♯ A♯ B (Lamont 2003: 61). There are therefore twelve of them and any scale can be played over any chord (2003: 2). This is because his concept is to: a) practice the scale for ear-training, b) internalize the sound, c) then improvise *at will* with the new awareness (although he includes sections on composing and arranging too (2003: 132, 146)). His scale suggests the C7(♯4,♯5) or C7(b5,♯5) chord, and like Westbrook's, his *Freedom Chords* I see as mirror chords featuring fourth intervals:

Table Six: One of Lamont's Possible *Freedom Chord* Shapes

Conventional Chord	Left Hand Shape	Right Hand Shape
	mirror intervals p4 m2 p4 - m3 -	p4 m2 p4 mirror intervals
C7	Bb Eb Fb A	C F Gb B
B7	A D Eb Ab	C F Gb B
Bb7	Ab Db D G	C F Gb B

- and so forth with the left hand descending in semitones along with the conventional chord symbol.

The left-hand shape and the right-hand shape can be reversed (Lamont 2003: 143), as with *The Smith's Hotel Chord*. The chords are not used procedurally as Lamont said: 'I could go on indefinitely with various scales and arpeggios, but these examples show you the possibility of changing your harmonic point of view [...] the shapes I have used are very simple. It's now up to your own spirit of adventure to find intriguing harmonies' (Lamont 2003: 145). And also: 'some of the chords may please you more than others [...] The chords suggested by the harmonies are a matter of choice [...] It's up to your own musicality to find which roots please you' (Lamont 2003: 141). Interesting is Lamont's British tendency to use fourth intervals to sound 'modern'; Mantooth said chord voicings for modern jazz should avoid third intervals and consist of five notes stacked in fourths as a 'rule of thumb' (Mantooth 1986: 8-9).

George Russell's 1953 'chordmode' concept is a pattern of notes that have qualities of both scale and chord (Appendix Seven). Campbell's *Tritone Scale* (1998: 11) is a chordmode and is again created by superimposing two chords. He notates it as a scale but said its effect when played is 'chordal'. Campbell suggested using it instead of a diminished scale. It has three tritone (♯4 or b5) intervals compared to the diminished scale's four; it also has the b2(b9) interval. The hexatonic tritone scale, made from the two triads C and F♯ , compares to the diminished scale as follows:

Tritone Scale	C	C♯		E	F♯	G		A♯
Diminished Scale	C	C♯	Eb	E	F♯	G	A	Bb
	1	b9(b2)		3	♯4(b5)	5	6	b7

Comparison with *The Smith's Hotel Chord* shows perfect fourth and augmented fourth intervals, and a diminished 'chordmode'; *The Smith's Hotel Chord* has a diminished seventh chord at its core (Table Five). Campbell, like Lamont, allows complete freedom of choice in application. This scale suggests C7(b5,b9), F♯(b5,b9), Eb7(b9,♯9,13), A7(b9,♯9,13); these chords, and Lamont's 'chordmode' that I considered as C7(b5,♯5), are jazz 'altered chords'.

4.5 The 'Altered Sound': Polychords and Altered Chords in Jazz

In 1964 Coker described adding higher chord tones as the addition of third intervals above a seventh chord: 'This practice is commonly used in jazz, because the extension of the seventh chord provides more harmonic choices' (1964: 63). Most common are 9th, 11th, 13th.

> If we extract the ninth, augmented eleventh, and thirteenth from a C chord, we have the notes D, F#, and A, which spell a D major triad. Therefore, if we want to add a major ninth, an augmented eleventh, and thirteenth to any chord, we simply add a major triad whose root is a major second (one whole step) above the octave of the chord's root. Now we are no longer thinking in terms of superimpositions of ninths, elevenths and thirteenths, but are involved instead with polychordalism. (1964: 67)

Piston distinguishes formal polytonality from polychords that are chosen 'for their individuality of sound and not for their systematicity of structure' (1987: 510): his examples are from Stravinsky's *Rite of Spring* and *Petrushka*. One of Coker's non-diatonic polychords is a B7 triad over a CMaj7, the 'orchestrator chord': CMaj13(♯9,♯11) (1964: 67). Westbrook bassist Steve Berry identified the C13(♯9,♯11) chord with *The Smith's Hotel Chord,* the diminished scale, and also Stravinsky in calling it 'Igor':[266]

Table Seven: *Smith's Hotel Chord*, Coker's 'Orchestrator Chord', Berry's 'Igor'

Westbrook Ab/E11:	C E G B D Eb F♯ Ab A
'Orchestrator Chord' B/CMaj7:	C E G B D♯ F♯ A
Steve Berry's 'Igor' Eb/C13 (C13(#9,#11) or C7(b9,♯9,b5)[267]) 'overlaid' with a diminished scale:	C G Bb Db Eb F♯ A Bb C E G Bb Db D♯ F# A

Coker's 'Chord Superimposition' chapter in 1964 he developed as 'Polychords' in 1970 (Coker et al 1970: 121) where he adds 'foreign' triads (mainly a tritone away). Campbell too thought of his *Tritone Scale* as two superimposed triads (1998: 15). 'Igor', Berry formed from an Eb triad over C13: C7(b5,b9,♯9). Mantooth's 'Polychord Fractions' are *any* two triads used to voice 'altered' chords (1986: 19). Both Mantooth and Coker (1964: 65) claim C13((♯5,♯9) a 'popular choice', and construct it from Ab over C7.

---

[266] By email 4th February 2010.

[267] My re-spelling using altered chord notation.

None of the above map neatly onto *The Smith's Hotel Chord* or one another, but Ricker showed 'altered' dominant chords are not singly defined regarding the 5th and 9th. Ricker said: 'When playing a tune from a lead sheet and the symbol C7alt is encountered [...] You may alter the chord as you like, however the melody will often lead you in one direction or the other' (Ricker 1996b: 20). Table Eight is a summary:

Table Eight: *The Smith's Hotel Chord* and others as Altered Chords

Ricker's Altered Chord Possibilities:	
C7(♯5,b9), C7(♯5,♯9), C7(b5,b9), C7(b5,♯9), C7(b5,♯5,b9), C7(b5,♯5,♯9), C7(♯5,b9,♯9), C7(b5,b9,♯9)	
Westbrook Smith's Hotel Chord Ab/E11:	C E G Ab B D Eb F♯ A
- which can form CMaj9(♯5,♯9), E7(♯5,♯9), AbMaj7(b5,♯5,♯9)	
Coker's C13((♯5,♯9)	C E G♯ Bb D♯ (F) A
Mantooth's C13(♯5,♯9) five note chord [268]	C E Ab Bb Eb
Coker' 'Orchestrator Chord' CMaj7(b5,♯9)	C E G B D♯ Gb
Berry's Igor as C7(b5,b9,♯9)	C G Bb Db Eb F♯ A
Campbell's Tritone Scale Chord as C7(b5,b9) [269]	C E G Bb Db Gb
Lamont's Freedom Scale as C7(b5,♯5)	C E G G♯ A♯ F♯

Recently a number of relevant books have become available that *describe* options but do not *prescribe* their use. *Beyond the Horn: Expanding Your Improvisational Comfort Zone* (Weiskopf and RosenBerg 2005) gives diatonic triad inversions, whereas *Intervallic Improvisation: The Modern Sound, A Step Beyond Linear Improvisation* (Weiskopf 1995) is a chromatic free-for-all using a method of superimposing triads. Bergonzi says in *Hexatonics* (scales from two superimposed triads) that choices are determined by 'what you might want', avoiding effects of 'over spiced food' (2006: 61, 90). Unlike the latter, and Coltrane's substitutions (above), Garzone's *Triad Chromatic Approach* (2009: 58) stresses a random key-less effect by arpeggiating intervallically. The latter represents a move away from structured polytonality and away from using formulae that create jazz vocabularies: for example, the

---

[268] Mantooth voices it E Bb C Eb Ab.

[269] Also: CMaj9(b5,♯5), C9(b5,♯5), D9(b5,♯5), Dm9(b5,♯5), E9(b5,♯5), Ab7(b5,♯5). Shown in Table Eleven.

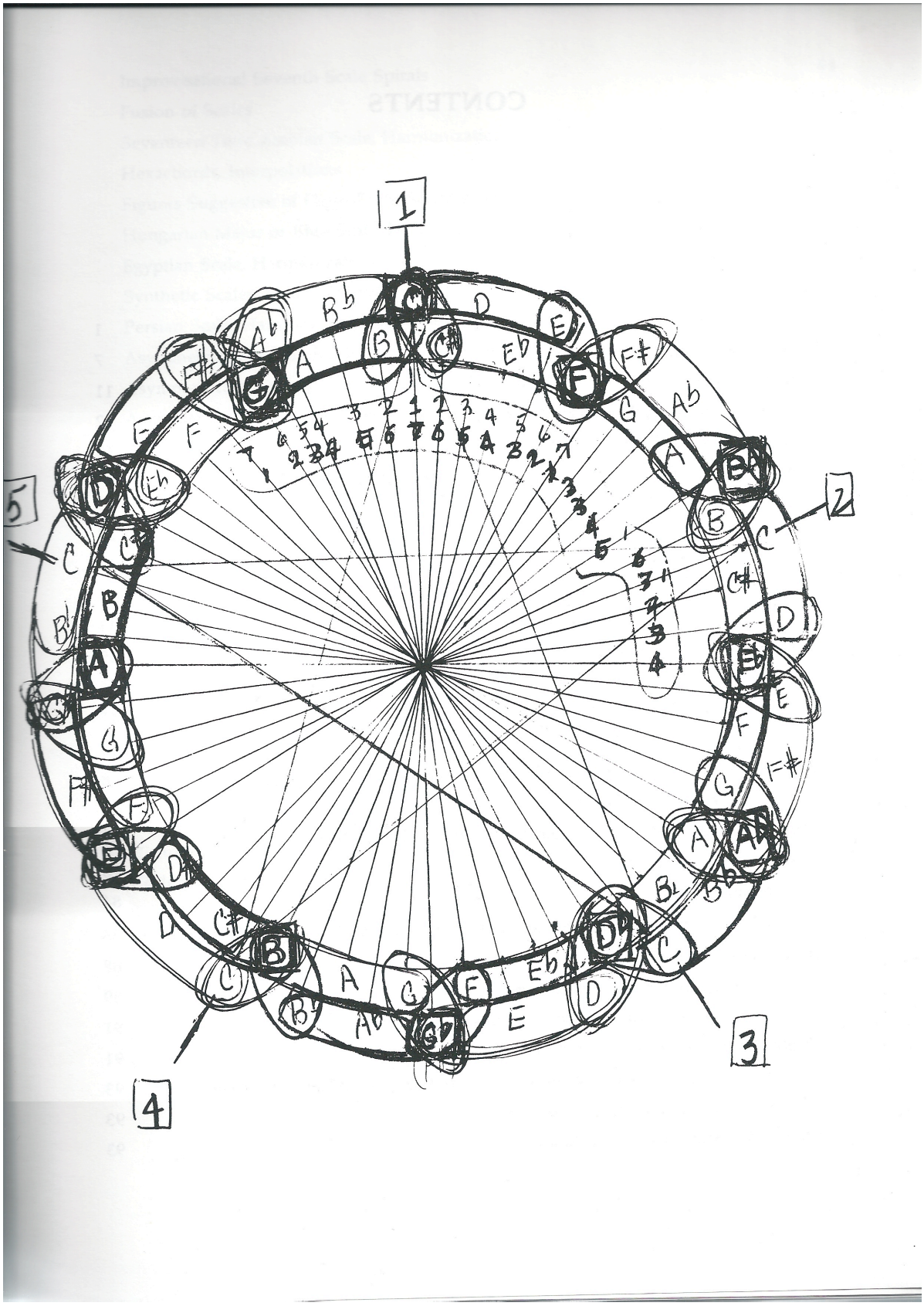
expansion of a triad to a (non-functional) dominant seventh, then methodologically to an 'altered' chord. These have become neither polytonality in terms of key centres, nor the polychordism Piston described as: 'one of the components harmonically predominating, and the other members heard to a greater or lesser degree as nonharmonic tones' (1987: 508).

5 An Understanding of *The Smith's Hotel Chord* as a Russell 'Chordmode'

The characteristic sound of *The Smith's Hotel Chord* is guaranteed from its intervallic shape: 'a layer of Smith's Hotel chords adds a strange dimension' (Westbrook 1983: 10.00). But the 'Basic Smith's Hotel Chord' (figure 1b) was just one possible full shape using all the tones. The possibility of its being applied partially means *it can be considered as a matrix.* This is supported by Westbrook above, in his saying: 'My piece has it's basis in one chord which I found by accident, and I was able to develop it, taking it into different areas and tempos, extending it, making chord sequences and turning it into all kinds of structures' (Oakes 1984: 24). As such I show it has the properties of two modes within it, the asymmetric diminished chord/scale and the symmetrical augmented scale. Matching tonal characteristics of chords and scales is the essence of Russell's 'chordmode' (Appendix Seven).

I do not overstate a parallel of Westbrook with George Russell, although Westbrook perhaps provided a 'clue' by suddenly lending me *At Beethoven Hall* (1965) (Russell 1998). Most commonly Russell's system inspired composers to devise their own, as with Westbrook's peer Mike Gibbs who studied with Russell (as he described to Heining (2010: 128)). Many jazz musicians have used systems, patterns, diagrams, cycles; another Coltrane example is given as Figure 2. It is possible that Westbrook first became aware of Russell through Swedish Radio commissioning his work, as they did his *Citadel Room 315* (1973), but there is no evidence Westbrook ever studied Russell's writings.

Figure 2: John Coltrane's Geometric Diagram (1960) (Lateef 1981)



5.1 Inherent Tonalities in *The Smith's Hotel Chord:* Diminished Patterns and Fourths

Metropolis (1971) begins with a four note pattern featuring an augmented fifth interval. Repeated five times, the first four starting notes spell a diminished seventh chord. In *Love, Dream and Variations* (1974) two melodic patterns appear: one at the beginning, one at the end. When the tones of the first are set out in order they map onto the diminished scale:

Pattern One Tones	G	A	Bb	C			E	F♯	G
Diminished Scale	G	A	Bb	C	Db	Eb	E	F♯	G

C, E, F♯, G, A, Bb make a 'chordmode', as they spell both the C7(♯4) chord and its corresponding scale, the fourth mode of G melodic minor. Both augmented fourth and diminished sounds stand out. At the end of the work is an octatonic pattern; when extrapolated the pattern forms a complete cycle of the chromatic scale.

Pattern Two	F	Ab	G	Bb	A	C	B	D	(Db E Eb Gb)
Pattern Two Tones	F	G	Ab	A	Bb	B	C	D	
Diminished Scale(1)	F	G	Ab		Bb	B	(Db)	D	(E)
Diminished Scale(2)	F	(Gb)	Ab	A		B	C	D	(Eb)

It also yields chordmode: F whole-tone scale/F7(b5,♯5), and chordmodes: F Lydian/ FMaj7(♯4), Ab Lydian/AbMaj7(♯4), Bb Lydian/BbMaj7(♯4). It is heard as harmonized vertically (as happens in *The Cortege*) with the ii-V chord sequence: Ebm9, Ab7, Fm9, Bb7, Gm9, C7, Am9, D7; this is similar to Coltrane's ii-V-I substitution (described above):

Westbrook: Eb - down a 5th - Ab - down a m3 - F - down a 5th - Bb - down a m3 - G ...

Coltrane: Eb - down a 5th - Ab - up a m3 - B - down a 5th - E - up a m3 - G ...

Coker wrote a chapter on the diminished scale in the first jazz theory book widely available in Britain,[270] calling it a keyless matrix (Coker 1964: 52). Ten years later he said:

> The peculiarities about the diminished scale continue when we consider its numerous applications in improvisation. It was designed to fit the diminished seventh chord however [...] the scale also fits, in varying degrees of dissonance, the half-diminished seventh chord and all minor chords (m7 m6 etc) [...] the diminished scale also works very well as a scale to be used in 'free' improvisation [...] A scale having so many interesting uses deserves considerable attention. (Coker et al 1974: 170)

---

[270] According to saxophonist Paul Stiles who had it as a text book whilst as Leeds College of Music in the early 1970s (by email 12th December 2010).

The diminished scale and arpeggio is inherent in *The Smith's Hotel Chord* mirror chord:

Table Nine: *The Smith's Hotel Chord* and the Diminished Arpeggio and Diminished Scale

'Basic' *Smith's Hotel Chord*: showing diminished arpeggio:	G C♯ F♯ A / C Eb Ab D
Smith's Hotel Chord Ab/E11 re-spelled is:	Eb, E, F♯, G, Ab, A, B, C, D
Part of a Diminished Scale:	Eb, E, F♯, G, A, Bb, C, Db, Eb
Part of another Diminished Scale:	D, Eb, F, Gb, Ab, A, B, C, D

Steve Berry overlaid a diminished scale on 'Igor', *The Smith's Hotel Chord* as he understood it (Tables Seven and Eight). Mantooth voiced the diminished seventh chord his 'modern' way in fourths,[271] two of these together yield a similar shape to *The Smith's Hotel Chord*:

Table Ten: Mantooth's Voicing of Diminished Sevenths and *The Smith's Hotel Chord*

Westbrook's 'Basic' *Smiths Chord* shape:	G	C♯	F♯	A /	C	Eb	Ab	D
F♯ (or A or C or Eb) diminished 7			F♯	A	C	Eb		
Mantooth's voicing of Bbdim7 (6,m3,♯5)	G	Db	Gb		Bb			
Mantooth's voicing of Cdim7 (6,m3,♯5)				A		Eb	Ab	C
Superimposed together	G	Db	Gb	A	C	Eb	Ab	and (Bb)

5.2 Inherent Tonalities in *The Smith's Hotel Chord:* Augmented and Minor Harmony

In *Live at Montreux* (1968), the third piece spells out a hexatonic: whole-tone scale / C7(♯4,♯5) (or C7(b5,♯5)) chordmode. *The Smith's Hotel Chord* can generate augmented fourth and augmented fifth (often notated +5) 'altered chord' intervals, as can Lamont's:

Table Eleven: Augmented Intervals in Lamont and Westbrook Shapes

Lamont's *Freedom Chord*-								
- for C7	Bb	Eb	Fb	A /	C	F	F♯	B
perfect fourth intervals	Bb-Eb		E-A		C-F		F♯-B	
augmented fourth intervals	Bb-E	Eb-A	E-Bb	A-Eb	C-♯F	F-B	F♯-C	
augmented fifth intervals	Bb-F♯	Eb-B	E-C	A-F				

some possible chords constructions: CMaj9(♯4,♯5), C9(♯4,♯5), D9(♯4,♯5), Dm9(♯4,♯5), E9(♯4,♯5), Ab7(♯4,♯5)

Westbrook's *Smiths* Shape:								
'Basic' chord voicing:	G	C♯	F♯	A /	C	Eb	Ab	D
perfect fourth intervals	G-C	C♯-F♯		A-D		Eb-Ab		D-G
augmented fourth intervals	G-C♯	C♯-G	F♯-C	A-Eb	C-F♯	Eb-A	Ab-D	D-Ab
augmented fifth intervals	G-D♯	C♯-A	F♯-D		C-Ab			

CMaj7+5 is usually derived chordmodally from the third mode of the melodic minor scale: Russell's Lydian Augmented Scale. For example: C Lydian Augmented (A Melodic

---

[271] Mantooth's formula puts the tonic on top, the minor third on the bottom; then another tone a tritone lower than this. However this is not a 'chordmode' as he said: 'the second voice is indeed a non-chordal tone having nothing to do with the parent scale [...] It is rather the construction of the chord.'. (Mantooth 1986: 38).

Minor) - C D E F♯(♯4) G♯(♯5) A B. But Weiskopf said: 'On CMaj7+5 the triad pair C+, Eb+ which is derived from the C augmented scale, is an alternative sound to the melodic minor derivation.' (1995: 17).[272] Bergonzi said: 'One way to create a hexatonic scale is to combine the notes of two triads that don't have any common tones' (2006: 6). He shows (2006: 91) B+/C+ (the same triads as Weiskopf's Eb+/C+) fits over: CMaj7, EMaj7, AbMaj7, CMaj+, EMaj+, Ab+, Am7, D7, C#m7, F#m7, Fm7, Bb7, F#m7b5, B7b9, Bb7b5, Eb7b9, Dm7b5, G7b9. The *Smith's* triads Em/Ab can spell this two augmented triad pattern and therefore superimposed they make the hexatonic asymmetrical augmented scale:

Table Twelve: *The Smith's Hotel Chord* and the Augmented Scale

The *Smith's Hotel Chord* as Ab over Em:				E	G	B		Ab	C	Eb	
re-spelled as two augmented triads:				Eb	G	B		Ab	C	E	
Superimposed give -											
- an asymmetric augmented scale (m2, m3, m2, m3, m2):				Eb		E	G	Ab		B	C
- which yields augmented triads on each scale tone, six in total.											
Chords from the third mode of 3 melodic minor scales are:											
		CmMaj7(♯5)		Eb			G			B	
		EmMaj7(♯5)		Eb			G			B	
		AbmMaj7(♯5)		Eb			G			B	
The augmented scale also generates 3 major triads:											
			1-	Eb				Ab			C
			2-			E		G♯		B	
			3-			E	G				C

Smith's as augmented scale can also yield the upper halves of three harmonic minor scales: Eb E G Ab, G Ab B C, B C Eb E. Levine suggests the harmonic minor scale be created from a hexatonic 'chordmode' as 'two triads written on top of each other' (1995: 478):

Table Thirteen: *The Smith's Hotel Chord,* Levine's Hexatonic, the Harmonic Minor Scale

Levine Triads		G	B	D	and	Ab	C	Eb
Smith Triads	E	G	B		and	Ab	C	Eb
Levine Hexatonic		C	D	Eb		G	Ab	B	C
Smith's Hexatonic		C		Eb	E	G	Ab	B	C
Harmonic Minor		C	D	Eb	F	G	Ab	B	C

As Coker said of the key-less diminished scale, Levine said:

---

[272] Stern said: 'melodic minor harmony in jazz goes back at least to the 1940's with the advent of bebop, familiarity [...] with it's derivative modes and chord types still remains a mystery to many [...] a comprehensive study stressing melodic minor harmony as a unique harmonic system and parallel universe has [...] been absent.' (2006: V)

> Some players - Booker Ervin and Bud Powell for example - have played harmonic minor patterns frequently, while other great players don't play them at all [...] One reason the harmonic minor scale is seldom played in its entirety is that it fits no particular chord. No matter what chord you play it on, at least one note, if held against the chord, sounds like an 'avoid' note. (Levine 1995: 476)

I think Westbrook was attracted to prominent 'outside' sounds in the augmented scale, *and* to its asymmetric structural pattern. It certainly matches Clark's description of the *Smith's Hotel Chord* as a 'real bi-tonal scruncher'.[273] *The Augmented Scale in Jazz* (Weiskopf and Ricker 1993: 6) gives John Coltrane as the one jazz musician that explored it.[274] It states those matching a mode with an augmented chord (to make a chordmode) usually choose the whole-tone scale. Indeed, Levine said: 'The melody of John Coltrane's 'One Down, One Up' is based on descending major thirds from the Bb Whole-Tone scale' (1995: 91); but Weiskopf and Ricker see instead Coltrane making rare use of the inverted-augmented scale.

The third and the seventh of a chord are defining major or minor, dominant or major 7th, tones. Gerard adds the major third to the hexatonic Blues Scale so it has minor and major thirds (1978: 10). Ellington's 'Wanderlust' (1939) has both B and Bb in the melody against a G7 chord (2003: 9), and he regularly played these together in clusters. As an Ellington enthusiast Westbrook probably noted the dissonance. Levine said:

> If you have a background in traditional theory the idea of interchangeability may force you to do s o m e rethinking about harmony. In traditional theory the 3rd and 7th are considered essential notes on dominant seventh chords. When you play dominant chords from melodic minor harmony, the 3rd or 7th may not have much importance at all. (Levine 1995: 73)

It is augmented fourths and fifths that characterize the modern chordmodes above. Traditionally the augmented fifth was added to a major scale forming the so-called 'be-bop scale' of the 1940s, although Levine said Louis Armstrong played this in 1927 (1995: 172); possibly Westbrook picked up on this from his Armstrong record collection. Ricker said this scale has persisted: 'Most contemporary players use it with varying degrees of

---

[273] Personal email, 28th February 2010.

[274] Coltrane probably extracted his ideas from Slonimsky's *Thesaurus of Scales and Melodic Patterns*. 'Paul Chambers had introduced Coltrane to pianist Barry Harris, a man with a formidable reputation as teacher and theorist [...] Coltrane and Harris often played tenor-piano duets at the latter's house. It was Harris who told him about the Slonimsky book. (Thomas 1976: 81).

frequency' (1996a: 39). This practice is reflected in exercises in Ricker (1996b) and Bergonzi (1996), and in Levine's description of 'four-way close' for arrangers (1995: 180). Coker said:

> The augmented scale is not nearly so common as the diminished scale, nor can it apply to as many given situations. However, its use seems to be on the upswing, since it is a relatively new scale, and perhaps, like the diminished scale, it will enjoy more popularity in the future [...] In addition to fitting augmented triads, the augmented scale fits a rarely used chord, the major seventh chord with an augmented fifth [...] Again, since this chord is relatively new, like the scale, it could enjoy wider use in the future, because both the chord and the scale present interesting sounds that might prove attractive to the jazz improviser [...] It carries much potential for becoming a 'free form' device, because of it's mystical, keyless sound and it's symmetry in construction. (Coker, et al 1970: 134)

There is no evidence Coker's prediction has been realized. The CMaj7(♯5) is still usually taken as a chordmode with the third mode of the melodic minor scale (as shown above). The augmented scale does not appear in the graded music examinations 1 to 8 (Norbury 2006: 124-131). The augmented fifth is scarce in jazz compositions. In a cursory study of British jazz recordings I found one augmented scale used by Kenny Wheeler in his 'Wee One' (Wheeler 1988), and few chords.[275] Perhaps Westbrook being less protective of *The Smith's Hotel Chord* may have resulted in its informal promulgation.[276]

6 The Personalized Naming of Chords and Scales

Steve Berry referred to 'Igor', *The Smith's Hotel Chord*, as Stravinsky-like. Piston noted a:

> ... relationship of a tritone between two major-triadic components is the basis of Stravinsky's so called 'Petrushka chord', although other composers, such as Ravel in his *Jeux d'eau*, used it at least ten years before *Petrushka* [...] One should compare the *Petrushka* sonority with the 'Boris chords'.(1987: 510)

---

[275] Jerome Kern's tune 'All the Things You Are' shows bar 24 as an augmented chord (C7#5) in 'The Eb Real Book' version (Kern 2004: 22), and in the Jamie Aebersold version (Kern 1995: 17), but not in other versions, perhaps indicating an 'arranger's chord'. Bauer said: 'Sheet music was never used as a direct source for chords, but only to confirm common practice.' (1988: 11). Regarding appealing to the composers, when Liebman was checking transcriptions he found: 'In the case of many of Wayne's tunes, there has always been quite a lot of ambiguity as to the 'correct' changes [...] There even seem to be questions arising from Shorter's corrections requested by Jamey for this recording.' (Liebman 1985: 2). Oliver Nelson used an augmented scale pattern in his solo on 'Stolen Moments' and the bridge of his 'Hoe-Down' (Coker, et al 1970: 138). Freddie Hubbard, appeared on the recording and later used the same pattern in his solo for Herbie Hancock's recording of 'Survival of the Fittest' (Hancock 1965). Ironically, Cook and Morton miss the rare appearance of the augmented patterns, saying of Nelson's *Blues and the Abstract Truth* (1961*):* 'for this record he didn't stray outside 12 bar blues and the chords of 'I Got Rhythm.' (2008: 1070).

[276] In Britain Mornington Lockett has clearly done a lot of work on personalized scales, but had nothing new to add to the above (personal email 6/2/2010). Composer Billy Bottle had previously used ♯5 chords that he had transcribed from British progressive rock recordings, but had not seen anything like Westbrook's *Smith's Hotel Chord*. As a result of my enquiries Bottle spent some time studying the chord with Westbrook.

Of ‘Boris chords’ Slonimsky said: ‘Harmonization in major triads is found in the music of Debussy, Mussorgsky, and other composers of the French and Russian schools. A classical example is the scene in the monk’s cell in Mussorgsky’s opera *Boris Godunov’* (1975: pV). Although rare, the augmented scale has been used in all types of music:

> Film, ‘serious’ and even pop/rock composers have used it. The English composer Gustav Holst employed it in his suite for large orchestra, *The Planets*. Listen for the celeste in the Neptune movement for an obvious example [...] try listening carefully to those ‘spooky’ sections in film and television scores [...] check out the piano introduction to Frank Zappa’s ‘Little House I Used to Live In’. Here he breaks up the augmented scale into two augmented triads a minor third apart and stacks one on top of the other. (Weiskopf and Ricker 1993: 11)

Because unusual, augmented scale patterns have been personalized:

> It can be found in both the musical and theoretical literature in many sources: Lendvai, for example, refers to it as his ‘1:3 modal’ scale, and finds it in the music of Bartok; it marks the hexachordal division of Schoenberg’s Wunderreihe, of the Ode to Napoleon (Op. 41), and it can be found in the late piano sonata of Scriabin. It is Babbitt’s ‘third order’ all-combinational hexachord, Martino’s ‘Type E’, and Forte’s 6-20. (Wason 1988: 121)

Similarly, Weiskopf and Ricker (1993: 6) said jazz artists work individually with sounds without codification; it was these personalizations George Russell sought to eliminate with his grand unifying *Lydian Chromatic Concept of Tonal Organization* (Appendix Seven).

Personalization also occurred with the melodic minor scale. Russell gave the names ‘F Lydian Flat Seventh’ (‘Lydian Dominant’) to the fourth mode of C melodic minor, and ‘F Lydian Augmented’ to the third mode of D melodic minor (Appendix Seven). Ricker (1999: 13), Levine (1995: 56), and Stern (2006: 5), adopted these names without credit. Aebersold said jazz musicians: ‘wouldn’t think of playing a straight dominant 7th scale - they always embellish the V7 chord’ (Aebersold 1974: 51); depending on how the associated seventh mode of the melodic minor scale has been derived, it has been called the ‘The Altered Scale’, ‘Locrian b4’, ‘Diminished/Whole-Tone Scale’, ‘Super-Locrian mode’, ‘Ravel Scale’, and ‘Pomeroy’.[277] The ‘Diminished/Whole-Tone’ name has entered the jazz education market-place through Aebersold’s popular play-along series; acceptance by education establishments has been aided by his books giving it and V7(♯9) as the definitive chordmode for V7(Alt).

---

[277] I assume after the arranger and Berkeley College of Music jazz educator Herb Pomeroy.

7 Case Study: *On Duke's Birthday* (1984) performed April 29th 2012

The 1984 work was revised for *The Orchestra of Smith's Academy* 1992-94, and resurrected in 2012. It was Westbrook's long-standing desire to perform it on Ellington's Birthday, and he relaxed with me concerning *The Smith's Hotel Chord* during preparations and rehearsals.

The overture 'Checking in at Hotel Le Prieure' has no *Smith's Hotel Chords*. Westbrook's reworked the minor blues form.[278] The sequence is 24 bars long, not 12. The chords are not I7, IV7, V7, but drawn from melodic minor harmony as most have natural 7ths and minor 3rds: Gb (8 bars), Eb (4), Gb (4), Bb C(dim) Bb B (1 bar each), Eb (4).

The twelve bar structure of 'On Duke's Birthday 1' is evident on the page but not aurally because neither the chords or change points are blues like. The 11th chords give three 4th intervals. The 12 bar, sequence is:

Am F♯11 E11 D11, Dbm9 Bb11 Ab11 G11, Gbm9 Eb11 Db11 C11.

As the sequence descends the melody line ascends. The second time through a new melody line with tones drawn from *Smith's Hotel Chord's* is added.[279] At letter P in the score there is a rubato section that sounds totally improvised, but only the piccolo improvised freely, the clarinet uses guide tones and the piano is prescribed: Am F♯ Am Db Gb all as mirror-chord structures.[280] A New Orleans jazz section follows and the tones giving 'a level of strangeness' were probably generated as in Figures 1A, 1B (above).[281] Throughout, the piano right hand often has *Smith's* intervallic structure: m3, p4, ♯4.

With 'East Stratford Too Doo' the construction is episodic with melodies and chords featuring *Smith's Hotel Chord*'s contrasted with sections that do not. Figure Three (below)

---

[278] Westbrook's approach to the blues appears in Appendix Nine.

[279] Audio recording can be heard, Appendix Eight: 710.

[280] This can be heard, Appendix Eight: 711.

[281] This can be heard, Appendix Eight, ibid 712.

shows the characteristic left-hand intervallic shape. This is best understood from Table Fourteen below and by listening to the audio examples (Appendix Eight):

Table Fourteen: Structural aspects of 'East Stratford Too Doo'

Audio 713:	The tone-row using 11 of the 12 tones. Before the 2012 performance this had not been played solo before (i.e. it does not appear on the 1984 commercial recording).
Audio 714	The 16 chords decided for the tone-row: Westbrook demonstrates these and alternatives.
Audio 715	The chords used alone for improvisation in the style of romantic ballad.
Audio 716	The chords and the row are played big-band 'cool school' jazz style.
Audio 717	The chords and a new melodic line played latin style.
Audio 718	The row and a second melody line are played with no chords.
Audio 719	The row plus *Smith's Hotel Chords* are used chordmodally.

Westbrook had said the *Smith's Hotel Chord* was for composing, arranging, and piano playing, and that soloists were given conventional chords. But Figure Four (below), written in 2012, shows characteristic intervallic mirror chords. This is certainly a recent development. Interesting is Westbrook's instruction to the soloist to find a way with 'no blues/ be-bop'.

Overall then *The Smith's Hotel Chord* gives a unique sound and is applied in a unique way. But there is a sense in which he was responding to the 'altered sound' he must have heard in jazz around him (as he did with his use of fourths in *Citadel Room 315*). In this respect he is consistent with his own credo: 'I may be discovering things that people have known about for years, but I'm discovering them for myself.' (Carr 2008: 19).

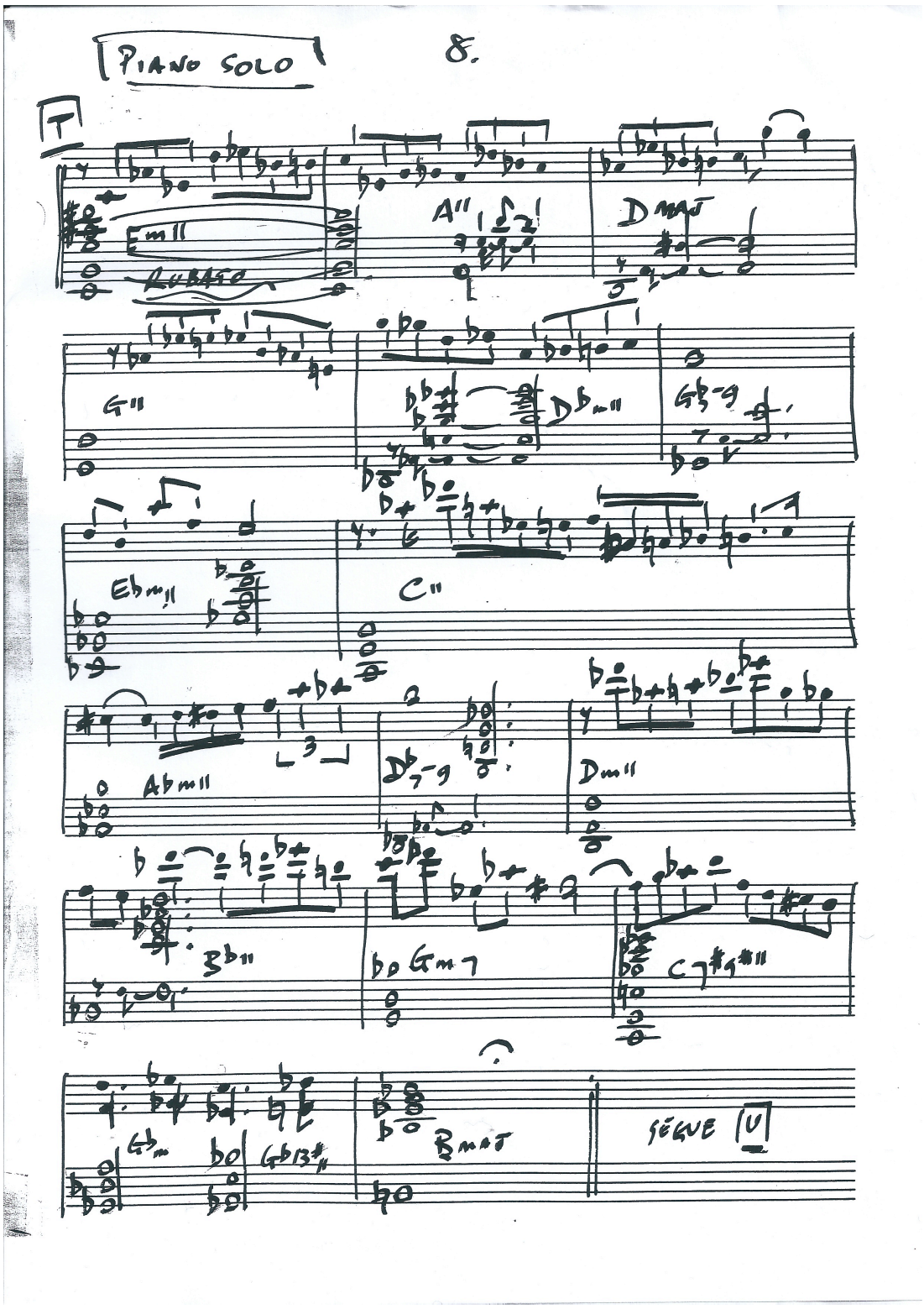


Figure Three: Piano Solo from 'East Stratford Too Doo' Showing Left-hand *Smith's Hotel Chords*

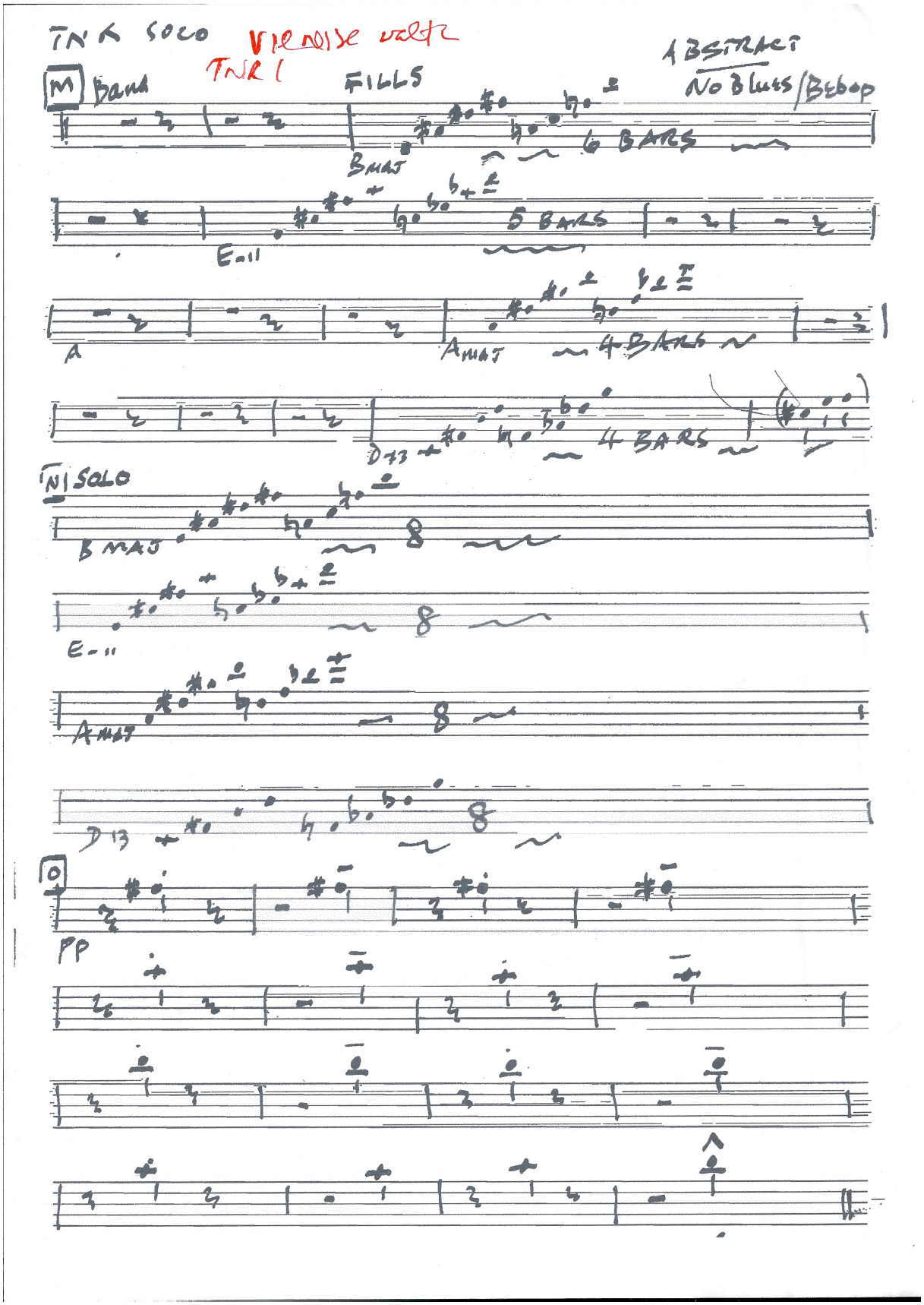


Figure Four: Suggested Tones for Improvisation, Recognized as *Smith's Hotel Chords*

8 Conclusion: *The Smith's Hotel Chord* in Perspective

The most advanced use of *Smith's Hotel Chords* is on the *Orchestra of the Smith's Academy* recording; a montage of pieces brought together for a live concert in 1992 by a large ensemble. It includes 'Checking in' from *On Duke's Birthday* and two pieces from *London Bridge is Broken Down*: 'Blighters' and 'Viennese Waltz'. *On Duke's Birthday* (1984) exhibited *Smith Hotel Chords* as 'found objects' whereas in *London Bridge is Broken Down* (1986) they were part of an integrated approach. Westbrook said of the latter:

> The whole piece develops from four chords [...] and only later were the texts grafted on top. The chords were treated with Smith's Hotel ideas and began to form their own shapes and chromatic possibilities. I also recorded long stretches of piano improvisations which I listened back to, and the themes developed that way too. As the musical ideas and structures began to emerge and as we travelled around Europe, Kate began to find the texts that brought the whole thing into focus. (Clark 2004: 16)

I consider 'Measure for Measure' Westbrook's most advanced composition and is a setting of Kate Westbrook's Shakespeare inspired words. Heard are inter-geared cycles, patterns, structures (as in *The Cortege* (1982)); Westbrook said: 'there are lots of cycles going on at the same time [...] quite long almost mathematical structures, both rhythmically and in terms of chords and scales' (Glasser 2002: 34). This is the context for understanding his saying:

> ... 'Measure for Measure' which is really as far as I have been able to take writing for a large ensemble, very difficult to play [...] dense, difficult stuff, I really felt I was pushing myself and the band [...] I feel the pieces on that album are very personal and couldn't have been done by anyone else or at any other time. (Nicholson 2005: 182)

With the demise of *The Orchestra of Smith's Academy* in 1999 this type of work has not been seen since.

Although overbearing in this study, in terms of the effort required to interpret it, it is a mistake to see *The Smith's Hotel Chord* as representing a complete change, or its complexity amounting to a 'mature conception' or 'later phase'. Matrices were previously evident in *The Cortege* (1982), and it was the way this work set texts (that began with William Blake's words) and incorporated 'lived experience', combined with the earlier 'Westbrook Theatre' aspects of *The Brass Band*, that again became the central and predominant features in the music of the Mike and Kate Westbrook partnership.

8 The Westbrooks Music from 1982: The Artistic Life, The Song, and Cabaret

> ... access to the very condition for perception and action, along with the very condition for textuality, at a given place and time, in a given culture [...] its specificity, its local knowledge, its buried network of assumptions - is not a system distinct from lived experience. Stephen Greenblatt [282]

Performances of *On Duke's Birthday* (1984) were few, despite being hailed by some as Westbrook's 'finest hour' (Cook and Morton 2008: 1489). By comparison the largely ignored *The Westbrook Trio* (formed in 1982) delivered hundreds of cabarets.[283] Small groups were necessary economically and were the hub of creative developments tested and revised 'on the road'. Westbrook initially said he could not compose 'to order' (Oakes 1984: 24), but twenty years later, post-*Smith's Hotel Chord,* he said: 'Some pieces I agonise over for months, while others I just sit at the piano and write out. Both ways work, but the just-sitting-down-and-writing-it-out method has an immediacy that I think is very valuable' (Clark 2004: 13). This is not a distinction between large-scale artworks and day-to-day repertoire pieces. The former were not isolated bursts of inspired artistic vision, but were seeded from the everyday, their growth facilitated by contingent business opportunities and restless creative energy. This is the model seen all along and it is how to understand Westbrook saying: 'Major works like *London Bridge*, *The Cortege*, *The Westbrook Blake* and *Chanson Irresponsable* don't fall off the tree. They're special things arising from particular circumstances and at particular stages and life can't be lived at that level all of the time' (Heining 2006: 40).

On Duke's Birthday (1984) failed to find enough work to tour. *Westbrook Rossini* (c. 1984) and *Off Abbey Road* (1989) were very successful touring shows in Europe and Westbrook would have happily continued earning a living from these had market-demand not diminished. They all reveal the embedded use of *The Smith's Hotel Chord*, as does his piano

---

[282] (Gallagher and Greenblatt 2001: 40)

[283] As shown in Appendix Six and Appendix Two.

playing in *The Trio*. As a found-object the 'chord' went into the melting-pot along with Blake texts and European poetry. Also added, post *The Cortege*, were the life-experiences gathered from European touring. The 'Westbrook Cottage Industry' became, creatively, the life-and-work partnership of Mike and Kate Westbrook. The latter said: 'We lead a strange life, which sometimes makes us feel a bit lonely [...] Our friends are in towns and cities all over Europe' (Oakes 1984: 23). Their activities evoke English 'grand tours' of an earlier age.

The most important influences on Westbrook's music became Kate Westbrook's voice, their selection of texts, and their life experiences. Their artistic lives produced an interwoven complexity through cross-referencing of material as they often recycled work from their canon for re-use: like jazz musicians drawing on 'standards'. Westbrook said the literal meaning of words was 'something jazz had continued to neglect' (Shipton 1999); Kate Westbrook called their music 'kinesthetic' - the same message was communicated from the two perspectives of words and music. Eventually moving away from European poets, Kate Westbrook's texts were increasingly used as she grew in confidence. She improvised the performances, living out the drama of the words (not acting them as a presentation technique): Brecht was thus still central. Music of this period contains a number of features consolidated to now give it its own characteristic style. These are:

a) Collaborative working (*Lehrstücke*): mainly with Kate Westbrook.

b) Core working groups of small forces: with groups expanded on special occasions.

c) Large projects are historical: opportunities arise from the environment.

d) The Westbrooks European life experiences feed into works as meaningful personal maps/ diaries. Contemporary cultural relevance becomes localized.

e) Sincerity and authenticity utilize Brechtian declaiming. The allegorical is replaced by *kinaesthesia* where notated music matches the literal in effect. Social function is taken for granted but the socialization of the means of production and improvisation are reduced.

f) Their established canon of work is recycled as a resource bank of effects. Relevance and effectiveness is more important than 'new-ness' and novelty.

g) Montages are less pop-art and more Brechtian 'each scene for itself'. Product/ outcome is planned rather than a contingent product of a juxtaposition process. More storylines and song-cycles become evident. 'Transcendence' is assumed as a working practice.

h) Multi-media is assumed. Experience in theatre, film, television, dance is fully integrated.

i) A cabaret format is used as the optimum for melding art and entertainment.

j) European classical music and folk references appear. Increasingly works are scored. Recordings become personal historical documents and less the means of democratizing aesthetic experience; increasingly they become strived for as definitive: not just versions.

1 *The Westbrook Trio* as the Core Working Group

The Westbrook Trio became the regular working unit around 1984. Kate Westbrook added Greek, Bulgarian, and Portuguese, to reflect their cultural experiences as: 'the Westbrook's perform a great deal more frequently in France, Germany, Greece, Italy and Scandinavia than in the UK.' (Parker 1987: 28). Its approach was night-club/cabaret with Kate Westbrook living-out the words as a *chanteuse*: after Piaf, Dietrich, Juliette Greco, also Lotte Lenya. [284] European reception was enthusiastic but Westbrook did not play British jazz venues, possibly because some missed the point by seeing 'a jazz singer plus 'comp''; Cook and Morton said they were 'not great fans' and felt the music 'hampered' by 'mannered' vocals (2008: 1490). The Brechtian delivery was about communicating a message, not about reproducing 'The Great American Songbook' as 'showy' vehicles for personalities: like John Dankworth and Cleo Laine. Originally intending the third member as guest, it worked well musically and socially with saxophonist Chris Biscoe so became fixed. As seen previously, it began with

[284] Appendix Six shows the sudden expansion in European touring; Lenya is credited in Appendix Eleven.

existing repertoire material, had a working-life touring extensively, new dedicated material was added piecemeal as it's identity evolved, and 'golden-age' stages were marked with milestone large ensemble works; although sometimes dormant it was never disbanded.

2 The Foundations of *Westbrook Music Theatre*

> In Europe, bands like the Vienna Art Orchestra are taking apart the whole classical/jazz thing and creating an entirely new repertoire - that's the sort of milieu in which we've moved with our theatre and dance work and our use of texts. No one else does this as far as I know. Mike Westbrook [285]

2.1 Collaborative Precursors

Westbrook acquired key-skills from theatre collaborations and unsurprisingly he incorporated productions reflecting a television-age. First was *Earthrise* (1969) by *Cosmic Circus* with John Fox and *Welfare State*. Then the West End show *Tyger* (1971) with Adrian Mitchell, *Bartemly Fair* (1975) with Roger Savage, and *The History of Panto* (1976) for the BBC. *White Suit Blues* (1977) was Adrian Mitchell's life of Mark Twain. Michael Kustow and Roger Planchon for *Mama Chicago* (1978). Anglo-French music-theatre with Bernard Maitre with *Les Nuis Difficiles* (1979) and *Bien Sur* (1980). *Bridge (1)* (1980) for the International Festival in Santarcangelo, Italy, with performance artists of Piccolo Teatro di Pondatera and Cardiff Laboratory. Television scores were: *Caught on a Train* (1980) by Stephen Poliakoff and directed by Peter Duffel for the BBC, *The Haunt of Man* (1981) with Mischa Scorer for Anglia television, *Mowgli's Jungle* (1981) was a stage-show adaptation of Kipling stories by Adrian Mitchell, *Lovers of Their Time* (1982) for Granada television, *Jury* (1982) with Colin Tucker for BBC, *Caught in a Web* (1984) with Toni de Bronhead for Channel 4, *Shiftwork* (1986) with Angela Pope for BBC. Works with Charles Mapleston's Malachite Films were *Road to Progress* (1972), *Going Places* (1973), *Jungle Motorway* (1974), *Caught in a Web* (1984), and *Looking into Paintings* (1985).

---

[285] (Parker 1987: 30).

2.2 The Development of Kate Westbrook's Role

> I am not out of the jazz stable in the conventional sense, I come more from music theatre so the story always has to grip me. Kate Westbrook [286]

Kate Westbrook said of *The Brass Band*: 'Gradually we built up an entertainment that we called jazz cabaret [...] If people haven't seen us it's difficult to describe what we do. The show includes original songs, poems and a lot of free improvisation. It's more theatre than concert. My job is to provide a structure' (Oakes 1984: 24). The first collaborative Westbrook composition was 'Wasteground and Weeds' (1975).[287] Her structural contributions involved text, design, and storyboard, for *Mama Chicago* (1978); the programming of *The Cortege* (1979); lyrics, script, scenario, design, storyboard, for *Bien Sur* (1980) and *Hotel Amigo* (1981). She arranged Blake's words for 'The Human Abstract' (1980), and composed/ arranged texts for 'La Concierge', 'Bordeaux Lady','Toper's Rant', for *Bien Sur* (1980). She initiated the idea and contributed arrangements to *Westbrook Rossini* (1984) and *A Christmas Seasoning* (1982).

During ten years with *The Brass Band* she developed her voice. As well as the evocations stated above, for me she also evoked Edith Sitwell on Walton's *Facade*, and *sprechstimme;* Morton heard 'whisky-and-nicotine romanticism' as a 'husky Kathleen Ferrier' (1992: 13). She said Minton's and Winstone's use of vocal sounds reinforced the approach (Chiswick 2006: 10:10). Although unorthodox, to the point of shocking for English audiences, her voice was enthusiastically received according to reviews in European newspapers and magazines. Clear from archived photographs is that the band 'snapshots', staged in various costumes like vaudeville acts, became high quality publicity shots of a carefully posed Kate Westbrook. The *chanteuse* was turning into an *icon*.[288]

---

[286] (Trelawny 2010: 39:02.).

[287] Kate Westbrook said it was: 'our very first song that we wrote together back in, I think it was 1975, when we lived in Poplar, there were still lots of bomb sites around that part of London.' (Trelawny 2010: 33:12).

[288] In the National Jazz Archive there are four folders of European magazine and newspaper cuttings that frequently feature photographs of Kate Westbrook.

The first recording by *The Westbrook Trio* - *A Little Westbrook Music* (1983) - shared its title with a touring program; both were compilations from prior works (including Kate Westbrook's 'Billy Hughes' and 'Bordeaux Lady'). Most were ballads, as befits only three performers with no bass or drums. Winstone's wistful lightness is evident with only 'Titanic Song' (*Mama Chicago* (1978)) up-tempo and evoking Minton's attacking vowel sounds.

Kate Westbrook devised her music-theatre *Revenge Suite* (1985) for her six piece ensemble as a confidence-building exercise. It followed *Mama Chicago* (1978), *Bien Sur* (1980), *Hotel Amigo* (1981), but was made portable by using her paintings and backdrop projection as 'props'. This was a show that compiled existing material,[289] excepting the new title piece, and her montage construction provided a loose story-line and mood shifts. *Revenge Suite* became the model for future *The Trio* performances; it is probable its significance is marked by 'Revenge Suite' opening their second recording - *Love for Sale* (1985).

The Trio toured extensively in 1983-1985 and new material was written for the show/ recording *Love for Sale* (1985). Both Westbrooks developed performance skills in the exposed close-contact cabaret format. They became more effusive performers and used a melange of dynamic range and texture, daring in both magnitude and frequency of change. Kate Westbrook's approach made the eventual appearance of 'Falling in Love Again' (*Love or Infatuation* (1997)) unsurprising. With her growing confidence and ability in writing and developing storylines, from *Platterback* (1998) onwards she authored most of the texts.

2.3 Texts: The Nature of the Kate Westbrook and Mike Westbrook Collaboration

With *Revenge Suite* Kate Westbrook performed in a range of characters. Each Brectian 'scene for itself' had its own impact from its literal message. Westbrook said the music too 'juxtaposed feelings'. Music and text as content was fixed whereas the performance was

[289] A cassette tape of the premiere at the Bloomsbury Festival was located during archiving: Appendix Two.

improvised, including choice of European language, according to her real-time mood and real circumstances.[290] This gave the Brectian aspects of declaiming, not 'acting', with *sincerity* and *authenticity.* Trilling said of 'sincerity': 'The word as we now use it refers primarily between avowal and actual feeling.' (1972: 2); whereas of 'authenticity' he said:

> It is not the case with him as it is with Hamlet that he has 'that within which passeth show'. There is no within and without: he and his grief are one. We may not then speak of sincerity [...] we are compelled to use some word which denotes the nature of this being and accounts to the high value we put on it. The word we employ for this purpose is 'authenticity'. (1972: 93)

This literal 'living of the message' arrived through Kate Westbrook's influence, although functionally they discovered it practically through delivering the William Blake settings.

Westbrook's comments on his working practice are few. I present what there are here in order to show the importance of Kate Westbrook unequivocally. He said: 'many of the projects, something that may not always be fully understood, have actually started with lyrics written by Kate.' (Nelson 2006a: 32:10). He also said:

> ... the words and the meaning and interpretation of the words is very, very important [...] because, I think, the words are very, very, significant. And so, yes, this has been a very important element and I should think nearly all my work in the last twenty, twenty-five years has been song based in one way or another, although there are still instrumental works which come along from time to time. (Shipton 1999)

and:

> Kate often comes up with the scenario, although sometimes it is a joint thing and sometimes it comes more from me, which gives the basic outline of the whole thing. And then it's whoever takes the initiative first I think. Sometimes Kate will go away and come up with a set of lyrics and put them on the piano and the challenge for me is to try to do something with that. (Trelawny 2010: 34:00)

and:

> We work together most of the time, and are together most of the time, and a lot of my scores are done in the studio where Kate paints. She will often suggest specific things concerning the music, especially where it affects the vocal parts; but our working relationship is more complex than that. (Mathieson 1992: 18)

Westbrook said: 'meeting Kate changed my life totally in every way.' (Nelson 2006a: 31:54).

At a Darmstadt Jazz Institute lecture Westbrook gave four types of text. Firstly, 'standard material' (Eichler 1997: 3:15), that I presume to be songs from the American jazz 'standard' tradition. Secondly, material like 'The Beatles', Kurt Weil, Rossini, that is not part of the 'usual jazz canon' (Eichler 1997: 6:00). Thirdly, 'European poetry' (1997: 21:36), often performed in the original language, with translations in different languages printed on the

---

[290] The Westbrooks make this evident throughout their Darmstadt lecture in 1997 (Eichler 1997).

recording artwork.[291] Fourthly, texts by Kate Westbrook performed in a range of European languages (1998: 38:55).

During archiving, 18 different versions of Cole Porter's 'Love for Sale' were located. I take this restless revisiting and recording as experiments in how words-and-music can be made 'kinaesthetic': commensurate in expression. Pictured is the dark life of the prostitute. Words are sung or recited in different languages, sometimes forlorn and resigned, sometimes proudly and defiantly snarling and snapping aggressively. *Smith's Hotel Chord*s create an uneasy threatening atmosphere. This contrasts to its familiar use as a jaunty jazz standard, a vehicle for improvisers;[292] Kate Westbrook said the disparity of words and music played this way was 'incoherent' (Trelawny 2010). Her research revealed the 'meaning' of the song being shocking because it challenged the mythology that American prostitutes were black. The Westbrooks objected to the use of words as disposable decoration and not part of the fabric of the song 'as originally intended' (Eichler 1998: 4:10). They searched for lost verses, introductions, refrains, choruses, to find meanings. Westbrook said: 'The use of voices to suggest more complex relationships between music and text than the norm is something we are obsessed with. I think we are pushing the barriers a bit' (Clark 2004: 14).

2.4 The Continuing Relationship Between the Major Art Works, the Working Repertoire, and the Day-to-Day Life of the Artists

Material for *A Little Westbrook Music* (1982) came from *Mama Chicago* (1978), Blake's 'The Human Abstract', *The Cortege* (1982) ('Knivshult'), and *Bien Sur* (1980) ('Enfance'). Two

---

[291] Westbrook said this began around 1979 with *The Cortege* (Eichler 1998:; 21:30) and was continued with the recording *London Bridge is Broken Down* (1987) (1998 32:20). *London Bridge* has settings of works by Rene Arcos, Willelm Busch, Andree Chedid, Goethe, Bernhard Lassahn, Siegfried Sassoon, Kate Westbrook and an anonymous 12th Century Picard text (all printed in English, German, and French, translations on the artwork). On *The Cortege* there are settings of words by Giuseppe Belli, William Blake, John Clare, Hermann Hesse, Lorca, Rimbaud, Pentti Saarikoski, an English and a Swedish folk-song.

[292] Audio extracts from the versions on *Love for Sale* (1985) and *Goodbye Peter Lorre* (1992) can be heard alongside a 'jazz standard' example: Appendix Eight: 801, 802, 803.

associated London concerts at the Purcell Room and Bloomsbury Festival shared the same name. Kate Westbrook's *Revenge Suite* (1985) was also drawn from these music theatre works plus *Hotel Amigo.*[293] In 1985 the French debut of *The Trio* was in Grenoble, and *Love for Sale* (1985) was recorded live in Paris. Westbrook, in using complex *Smith's Hotel Chord* voicings, developed his piano playing skills.[294] In 'Revenge Suite' Kate Westbrook sings 'Zuppe Englaise' which later appears as the title of the piece 'English Soup' (*English Soup* (2008)). 'Bamboo Boogie' has the bamboo flute introduction, piano ostinato, and vocal effect of plunger-muted trombone, of 'On Duke's Birthday 1' (*On Duke's Birthday* (1984)). 'Buddy Can You Spare a Dime' and Brecht's 'Kanonensong' are from the early *The Brass Band* repertoire. Blake is represented by 'A Poison Tree'. The Westbrooks collaborated for the new 'Crazy for Swing' and 'England Have My Bones'. 'Shipwrecked Sailor' and 'Titanic Song' from *Mama Chicago* are sung translated as 'Le Marin Naufrage' and 'La Complainte du Titanic'; the title song of *Love for Sale* is sung translated as 'Kaufliche Liebe' (it was seen earlier that previously 'Wheels go Round' became 'Ruote Che Girano' for *The Cortege*).

The Trio toured extensively and recordings sold at performances increased earnings and helped secure more engagements when posted-out as 'demos'. As a fund-raiser in 1985 the in-house newsletter *The Smith's Academy Informer* was launched by John and Margery Styles; as a diary of touring information, reviews, and project developments, it was available by subscription only. The obvious increase in animated dramatic presentation explains *The Trio* performing at the Edinburgh Festival Fringe (as had *Mama Chicago*). Some performances used Kate Westbrook's drawings and paintings as props and exhibits; in selling them she both raised money and accelerated her output and reputation as a painter.

---

[293] As detailed in Appendix One.

[294] Personnel lists show that often after *Citadel Room 315* (1974) Westbrook employed other keyboard players to execute what he had written.

3 *Westbrook Music Theatre*, Dance, Classical Music

The theatrical dimension of *The Trio* increased with *Westbrook Music Theatre*. Its first recording - *The Ass* (1985) - Biscoe declined because heavily-scored and musicians were to dance and wear costumes;[295] Peter Whyman appears in photographs playing the saxophone wearing a giant asses head. The least conventional jazz work to date, with greater dissonance and spoken/chanted text, it featured the *Foco-Novo Theatre Co*..

Kevin West suggested using a D. H. Lawrence animal poem. But the Westbrooks made the work personally relevant by studying the circumstances of its creation. Their opening words clearly identify with Lawrence by saying he produced work that no-one in Britain liked then faced consequential financial hardship;[296] possibly the ass was metaphorical, the worker-artist as unappreciated work-horse. They went to Sicily, noting Lawrence's constant traveling as an 'odyssey': a term Kate Westbrook would use repeatedly. They incorporated the sound of the friscalettu, a chanced on cassette tape of local music, and the song 'Lu Me Sceccu', to seed the work. Included were extracts from Lawrence's letters home from Taormina detailing his feelings and circumstances. *The Trio* is not apparent as it was expanded into *The Sicilian Band* by Trevor Allan on voice, clarinet, accordion, Lesia Melnyk on voice, violin, mandolin, and narrator Stephen Boxer. Kate Westbrook played friscalettu, bamboo flute, tenor horn, voice, and Westbrook played tuba, piano, voice.[297] Whyman played saxophones.

Whyman is a virtuoso who described himself to me as 'a saxophonist', and the Westbrooks' polystylism appealed to him; he has been featured by Mark Anthony Turnage, Michael Nyman, Steve Martland, and Leonard Bernstein. I could not establish the details, but consequentially Kate Westbrook collaborated in 1987 with classical saxophonist John Harle

---

[295] Taken from an archived program for a Catania jazz festival.

[296] Kate Westbrook pointed out most groups, feminists, macho-men, gays, through prejudice, have declined to identify with Lawrence, but what was important was his undoubtable skill and power and effectiveness as an artist (Parker 2012).

[297] Besides the commercial audio recording two films exist of two Birmingham performance in 1985 and there is an audio-tape of the work performed in Oxford: Appendix Two.

and produced an unreleased recording of Brecht and Weil as her *The School of Jolly Dogs* (1989) project. Another Harle collaboration, with the London Symphony Orchestra, was *7 Deadly Sins* (1990) by Brecht and Weil: she sang the role of Anna. Westbrook wrote *In a Fix* (1988) as a commission for the contemporary *Delta Saxophone Quartet*: of which Whyman is a member. Then came *Bean Rows and Blues Shots* (1991) for Harle's *Saxophone Works* (1992) which was briefly toured;[298] in 1998 Westbrook borrowed it back to feature Whyman. An earlier piece written for Harle's Duke Ellington album was not used; it was a deconstruction of Ellington's 'It Don't Mean A Thing'.[299] This was probably 'I.D.M.A.T.'. With the score dated '1984' it was possibly intended for *On Duke's Birthday* (1984) but not used; it finally made its pubic appearance in 1992 by *Orchestra of Smith's Academy*. Westbrook's little known *Classical Blues* (1999) was originally written for *Harlequin Brass Quintet* but not performed; it was re-scored three years later for *Quintessence* (flute, oboe, clarinet, horn, bassoon). It was rewritten in 2002 for a commission from the BBC Concert Orchestra, featuring pianist John Alley, for The Royal Festival Hall.[300] It is reasonable to assume that Westbrook was hoping for further similar work by association with Gavin Bryars, Michael Nyman, and Richard Rodney Bennett, the other composers on Harle's recordings. Although nothing further came from it, it was experiential learning in classical music; later he used Whyman and Biscoe, juxtaposed classical/jazz saxophonists, as a stylistic feature.

The second *Westbrook Music Theatre* work was *Pierides* (1986), a stage show. *The Trio* (with Whyman) was re-named *The Dance Band*, and augmented by long time associate Brian Godding on guitar synthesizer and drum programming (electronics not seen since *Copan/ Backing Track* (1971)). Commissioned by *The Extemporary Dance Company* (choreographed by Emilyn Claid) it toured for over sixty performances in 1986. The music,

---

[298] All these recordings mentioned above were located and archived: Appendix Two.

[299] *Smith's Academy Informer* No 20 August 1990. Appendix Four: Archives.

[300] Recordings of this concert and earlier 1999 rehearsals were located.

lyrics, and choreography, were developed through *Lehrstücke*. The commercial recording is twelve pieces from the whole; another truncation was a 20 minute straight-through BBC broadcast. The Westbrooks mixed art with entertainment by punning *Pierides* with *Pier Rides*. The mythology of a singing competition between nine Thessalian girls and The Muses, set against the earthiness of British sea-side-music-hall entertainment. I found the title of the piece 'Calliope' refers both to the daughter of Zeus, and also to a steam driven organ found in English fairground rides and American riverboats. The critical reception of the music was positive, but not so the dancing; so *The Brass Band* drummer Dave Barry was added with the intention of touring without dancers. The *Extemporary Dance Theatre* brought in £15,000 of BP (British Petroleum) sponsorship, by contrast the Westbrooks only secured one engagement, so instead of touring they funded the commercial recording as the first LP on the short-lived 'Westbrook Music' label (not revived again until 2013).

Westbrook improvised using nine chords (nine muses= 3x3) and recorded the results for inspiration. Each of these nine were two major arpeggios (3) a semitone apart: a shape seen before (Chapter Seven). The *Pierides* sound palette using Godding's synthesizer sounds became the basis for the instrumental soundtrack for the BBC commission *Shiftwork* (1986). An audible similarity to 'Calliope' is evident with its rising-and-falling chords and ostinato bass line.[301] The friscalettu and bamboo flute heard on *The Ass* are featured. In 'M4' the swing section from the underperformed 'On Duke's Birthday 1' is heard.[302] On 'M7' Westbrook uses his technique of playing dotted crochets over the underlying pulse to create polyrhythms.[303] 'M11' is in 9 (3x3): four dotted crochets followed by three crochets harks back to the metric modulation of 'Holy Thursday' (Chapter Seven); the distinctive rhythmic emphasis in 11/8 of 'It Starts Here' (*The Cortege*) gave: *1* 2 3, *2* 2 3, *3* 2 3, *4* 2: or 3 dotted crochets followed by 1

[301] Audio extracts can be heard in Appendix Eight: Tracks 804 and 805.

[302] Tracks 806 and 807.

[303] Tracks 808 and 809.

crochet.[304] The open ended saxophone solo over an unusually syncopated 9 feel makes 'M9' reminiscent of the solo in 11/8 on 'Piped Music' from 'Santarcangelo' (*The Cortege*).[305]

4 *London Bridge is Broken Down* (1987): A Major Large Ensemble Work

The fast theme of 'M11' also appears on side two of the (salvaged) *Shiftwork* cassette tape. Again labelled 'Shiftwork' it has 11 named sections played straight through. It sounds like a *The Dance Band* rehearsal with Steve Cook (bass) and another saxophone player. This is significant because the 'Westbrook Orchestra' of *London Bridge is Broken Down* included Biscoe and Whyman on (jazz/classical) saxophones, Godding, Cook, and Tony Marsh on drums.[306] Indeed, most of *Shiftwork*, including the 'Calliope' (*Pierides*) bass ostinato, fed into 'Wenceslas Square' on *London Bridge is Broken Down* (an orchestra adds to the synthesizer textures). Similarities are heard between the ten minutes on side-two of the *Shiftwork* cassette and the last twelve minutes of 'Wenceslas Square'.[307] 'Berlin Wall' contains the 'Calliope' ostinato, and the melody of Billy Strayhorn's jazz standard 'Chelsea Bridge'; continuing the Ellingtonian 'bridge(ing)' connection is the ostinato bass line from 'I.D.M.A.T.'. 'Viennese Waltz' and 'Blighters' from *London Bridge* and 'I.D.M.A.T.' all later became part of the *Orchestra of Smith's Academy* program because they feature *The Smith's Hotel Chord*.

The 'I.D.M.A.T.' ostinato is also embedded in 'Traurig aber Falsch' (from *London Bridge*).[308] Like 'Love for Sale' it has been extensively revisited since. With text by Bernhard Lassahn it probably first appeared as 'Happy but Sad' in *Hotel Amigo* (1981) and re-arranged

---

[304] Tracks 810, 702, and 811.

[305] Tracks 812 and 813.

[306] Plus former associate Paul Nieman on trombone and lead trumpet Graham Russell.

[307] Appendix Eight: Tracks 814 and 815.

[308] Renate Hartnagel, who undertook German translations for me, said: ''Traurig aber falsch' = sad but wrong! The normal saying is 'traurig aber wahr' = sad but true! I suppose this is someone trying to be clever/ extra funny by using the saying in a wrong way? Haven't heard that said before, neither have colleagues I asked!' (personal email 20th October 2012).

for *The Trio* in 1991. A duo version appears on Kate Westbrook's *Goodbye Peter Lorre* (1992) with the 'I.D.M.A.T.' ostinato. Westbrook unusually archived a score for the 1991 version, which suggests to me his documenting *Smith Hotel Chord* voicings. It was recorded again in 1994 without the I.D.M.A.T. riff; initially unissued, this *Snakeranch Sessions* version by *The Trio* eventually appeared as the title track of *Sad, But Untrue* (2011): this demonstration first-draft ('demo') became the commercially released *Three Into Wonderful* (2012).

'Ein Vogel' (from *London Bridge*) tells of a bird trapped on a lime twig singing gaily as a cat approaches. This theme is used again for *Chanson Irresponsable* (2001/2) about the Sedge Warbler: derived from this was *Magpie Merger* (2002). *Westbrook Rossini* contained *The Thieving Magpie* extracts. At the 1984 premiere 'Rossini', played by performance artist Bernard Maitre (from *Bien Sur* (1984)), entered the stage disguised as a bird. Westbrook's two-day solo piano marathon, edited as *The Piano in the Room on the Street* (2006), reacted to and incorporated the sounds of circling herring gulls and swifts. Westbrook is a keen ornithologist and aware of Shakespeare and Brecht being called 'thieving magpies'. Significantly, Kate Westbrook said 'I often use birds, sometimes carrying the weight of some other idea'.[309] On 'Dollar Bird' (*Fine 'n Yellow* (2009)) she uses the Eastern Broadbilled Roller to *connect* traveling and migration; the solo saxophone evokes Charlie 'Yardbird' Parker. She thought of trifle, the theme of *English Soup* (2008), an 'endangered species'.[310] She wrote the 'Birds of a Feather' and 'Startled Blackbird' libretto for the opera *Jago* (1999).

London Bridge is Broken Down was commissioned by 'Le Temps du Jazz', sponsored by le Ministere e la Culture la Ville d'Amiens, as was *On Duke's Birthday* (1984): both premiered in the Grande Theatre of the Maison de la Culture. Added was the 22-piece Le Sinfonietta De Picardie, 'by accident'.[311] The work featured song-settings of European poetry

---

[309] Appendix Three: Interview CD 5: 7:03.

[310] Appendix One, entry for 'English Soup'.

[311] So Westbrook said in an archived brochure for a jazz festival in Catania.

collected by the Westbrooks and their friends, reflecting the tours of *The Trio* over the Berlin Wall, beyond the 'Iron Curtain', into Eastern Europe.[312] The titles served as a 'personal map'. Wenceslas Square, the Berlin Wall, Picardie, London Bridge, Westbrook said were the 'icons of contemporary Europe' (Parker 1987: 30). Kate Westbrook called it an 'odyssey not programmatic'; it was about connotations and evoked imagery, not factual denotations. The textures/colours are from classical music and the syncopated riffs from big-band jazz. Westbrook juxtaposed phrases of different metrical lengths; he has explained his aim:

> I feel as Mingus must have done [...] to the extent of having an ensemble passage written which could be improvised. It's not satisfying if the only really complex moments occur when people are improvising. For instance, in a typical mainstream jazz performance, you get people playing a simple riff - a blues, perhaps - and then it goes off into very complicated solos. Bebop resolved that by having complicated themes then very complicated solos [...] I wanted to integrate the two, composition and improvisation, more fully, and so there are passages where the Sinfonietta and the jazz band are playing together, our brass, their clarinet and woodwinds all mixed up - passages where it is just one music. These passages are very special. (Parker 1987: 30)

Performances were few, [313] but its being recorded indicates its importance as a classical/jazz amalgam. Initially facilitated by the saxophones of Biscoe and Whyman, later he used an opera and a jazz singer for *Good Friday 1663* (1993)*, Chanson Irresponsable* (2001), and *Turner in Uri* (2003). A strand of 'a storyline with European references' begins with *The Cortege* (1982) and can be traced through *London Bridge is Broken Down* (1987), *Quichotte* (1988), *Coming Through Slaughter* (1994), *Jago* (1999), *Chanson Irresponsable* (2001), *Magpie Merger* (2002), and *Turner in Uri* (2003).[314]

5 Film, Music-Hall, Cabaret, Opera, and Problems with Recording

Westbrook wrote the soundtrack for the 1928 silent film *Moulin Rouge* (1991) (played by *The Matrix Ensemble*),[315] and the television production *John Clare's Journey* (1991) (he used

---

[312] The Westbrooks produced a diary of events they called 'Stepping Stones to London Bridge' in *Smith's Academy Informer* No12 July 1988 (Appendix Four).

[313] Westbrook was unsuccessful in resurrecting it for the 2014 'proms' to commemorate the First World War.

[314] Recordings of all of these, except *Magpie Merger*, were located: Appendix Two.

[315] The score was transcribed by John Mitchell. Mitchell played percussion on *Citadel Room 315* (1975) and designed the immense bespoke sound system for *Cosmic Circus*.

Clare's words for 'Toper's Rant' and 'The Badger' in *Hotel Amigo* (1981)). Music for what appears an animated film *Perfect Three Minute Egg* (1995), alternately called *Egyptian Egg Song* (1995), went unheard because the project was dropped. *The Garden* (1997) was a BBC natural history program and *Tamar River* (2007) was a film soundtrack.[316]

Kate Westbrook had an enthusiasm for Rossini. *Westbrook Rossini* has been performed in various forms from 1984 to the present.[317] The first Westbrook opera - *Quichotte* (1988) - was commissioned by L'Ensemble Justiniana Opera, Besancon. The Westbrooks visited LaMancha looking for a 'creative spur',[318] and reused the *Pierides*/*Shiftwork* synthesized sound palette. Rehearsed as a five-piece anglo-French group, featuring Whyman and Gerard Marais on guitar synthesizer, it became an all English four piece.[319] To this he added 4 opera singers, a rock singer, a 24 voice choir (The Franchie-Comte Polyphonic Centre Choir), and a French wind-band local to each performance area. The libretto was a Jean-Luc Lagarce and Kate Westbrook collaboration (in his obituary she wrote that Lagarce was important in consolidating her artistic identity as *chanteuse*). Archive materials suggest a postman forged a signature and the score was never delivered, delaying the premiere. It was performed only in France; after two years of negotiations Channel 4 decided not to film it. Hand crafted art-work and poor quality sound suggest cassette tapes I found were for promotional use. It continued *London Bridge is Broken Down* but with more prominent vocals; the opening ostinato line and dark brooding mood is reminiscent of 'Wenceslas Square'/'Calliope'/*Shiftwork*. A theme from *Quichotte* became the basis for 'Menace de Catastrophe Naturelle' for the commercially unrecorded *Turner in Uri* (2004). Another was taken for 'East Stratford To Do' when *On Duke's Birthday* (1984) was revised for *Orchestra of Smith's Academy* around 1992-94.

---

316 Recordings of all of these mentioned were located during archiving: Appendix Two.

317 Appendix Two and Appendix Six.

318 *Smith's Academy Informer* No10.

319 Details appear in Appendix One.

Four tracks with Lagarce libretto appear on Kate Westbrook's *Good-Bye Peter Lorre* (1991). Premiered at *The Festival of Voices* broadcasted on Radio Bremen, a theatre version was premiered in Paris 1992. Westbrook arranged the music and shared the pianist role with John Alley:[320] two duos supplemented by five-piece singing group *Fine Trash*. Other material is by Brecht and Weill/Eisler. The track 'Goodbye Peter Lorre' was subtitled 'If Brecht Could See Me Now': Tadd Dameron's 'If You Could See Me Now' chord sequence is identifiable by audition.[321] Prior to this recording, in 1991, she sang tracks 6-13 as a program of Brecht and Eisler *Hollywood Elegies* at The Louvre, Paris (the second half was the film *Moulin Rouge* with Westbrook's live soundtrack). Next, Kate Westbrook performed *Even/ Uneven* (1994); probably recorded as *Cuff Clout* in 2001 as both were billed as by her and 'The Skirmishers', both had eight contemporary composers setting her words,[322] both were subtitled *A Neoteric Music Hall*, and both credit Brecht/ Eisler/ Weil as inspiration. She was featured soloist with the German *Lux Orchestra* for fifteen performances of Herbert Leuchter's *Klangweltreligion* at *Expo 2000* Hannover; then she co-wrote and was vocalist in his *Reich durch Arm* (2002). Kate Westbrook had now clearly achieved international status in her own right.

The *Goodbye Peter Lorre* recording was by Jon Hiseman's Temple Studios. First released in Europe only on the 'Femme' label of the Hamburg based Line Music, it gained the French Award of *Diapason D'Or* for being one of 100 records of the year. Its re-release on the Voiceprint label was not until 2004. A Voiceprint release indicates a 'Westbrook Cottage Industry' managed and funded project. The Westbrooks had to contractually buy a set number of CDs from the company to part-meet its investment (this explained the large number of copies at the Westbrooks' home). It required costly re-mastering and re-designing, as did *Pierides* initially on Westbrook Music and then Line. *Cuff Clout* was on Voiceprint.

---

[320] Mentioned above as the featured soloist in *Classical Blues* (2002).

[321] Westbrook's arrangement of Dameron's composition appears on the recording *Waxeywork Show* (2007).

[322] Appendix One: the composers are given in the entry for 'Toad's Washerwoman' (2001).

Good Friday 1663 (1993) was the third *Westbrook Music Theatre* recording (after *The Ass* and *Pierides*) and had libretto by Helen Simpson. A commission for a Channel Four avant-garde opera television series, the filming finished in 1994. Meanwhile Westbrook had recorded the music independently in 1993. The Temple Studios/ Voiceprint pairing released the audio CD in 2001. The film was eventually screened March 2005.

Kate Westbrook is multi-tracked to facilitate eleven roles. Biscoe references *The Trio*, but John Alley performs the difficult keyboard role. Anthony Kerr on Simmonds KAJ evokes Godding's synthesizers of *The Dance Band.*[323] The use of two singers dates back to Kate Westbrook/ Phil Minton in *The Brass Band*, but this was a first as Westbrook thought: 'it fascinating to have a classical singer [Simon Grant] and a jazz singer working together' (Nelson 2006b: 74:10); this indicates the use of multiple perspectives again.

6 *The Orchestra of Smith's Academy*, More Opera, More Problems with Recording

The theme that pervades *Good Friday 1663* (1993) Westbrook used in 'Nowhere' on *Bar Utopia: A Big Band Cabaret* (1995). Lyrics were again by Helen Simpson, and again a second vocalist was used in John Winfield. Winfield became a 'cottage industry' member, replacing Minton for a 15 date tour of France with *Off Abbey Road* in 1990, and appearing on *Platterback* (1998) and *Cuff Clout* (2001). He ran a small studio (like drummer Hiseman's Temple Studios) and so contributed vocals, engineering skills, and/or facilities, as required.

Given this work was performed by *The Orchestra of Smith's Academy* it sounds surprisingly orthodox. This can be explained. Westbrook formed his *Big Band Rossini* in 1991 to play the *Rossini* commission from the German NDR big-band. In 1993 *Big Band Rossini*, *Bar Utopia,* and *On Duke's Birthday*, were kept rehearsed in a series of regular self-promoted events. London's *100 Club* failed financially and in 1994 it was retried at The Blackheath

---

[323] Godding may have been substituted because he did not sight-read music whereas Kerr played with the BBC Big Band, did session work, and played vibraphone in *Orchestra of Smith's Academy*.

Concert Halls. (The orchestra struggled to survive in England while *The Trio*/*The Duo* toured Europe in a series of fully funded prestigious events.[324]) So, *The Mike Westbrook Orchestra* was also named *Big Band Rossini*, and became *Orchestra of Smith's Academy* when its program featured *The Smith's Hotel Chord* pieces. The recording *The Orchestra of Smith's Academy* was released in 1998. It is a fortuitous sound-desk recording of a 1992 festival performance, plus *Blues for Terenzi* (in memory of Danilo Terenzi, trombonist on *On Duke's Birthday* (1984)) commissioned and performed in 1995 by *The Steve Martland Band.*[325] The last performance by this orchestra was a BBC radio broadcast from Glasgow in 1999.

'Honest Love' from *Bar Utopia* became part of *The Duo* repertoire and appears on the recordings *Stage Set* (1995) and *Allsorts* (2009). The traditional jazz style of *Bar Utopia* (1995) is connected to the unrecorded opera commission *Coming Through Slaughter* (1994). Based on the novel by Michael Ondaatje about New Orleans cornettist Buddy Bolden;[326] it was premiered in London. It ran for a very short time, was revived for America in 2000, but used an American cast. The five minute 'Overture' to *Bar Utopia* is Westbrook's reworking of Jelly Roll Morton's 'The Chant' scored for saxophone quartet, and borrowed from *Coming Through Slaughter.* The latter included W.C Handy's 'Didn't he Ramble', first used in *The Cortege* (1982). Another scene generated *Fight Music* (1996) for the saxophone group *Saxtet* (featuring Karen Street and Andy Tweed); Westbrook's *Cable Street Blues* (1997) for string septet *Gogmagog* was 'reminiscent of it'.[327] In 2004 Westbrook radically revised *Coming Through Slaughter* for piano, violin and clarinet trio, for a London Jazz Festival commission

---

[324] The touring schedules for both can be seen in Appendix Six.

[325] Peter Whyman was part of *Delta Saxophone Quartet*, who had commissioned *In a Fix* (1988). The baritone saxophonist from this ensemble, Chris Caldwell, joined the *Orchestra of Smith's Academy* and became band manager. Both Whyman and Caldwell were part of *The Steve Martland Band*. Another Martland saxophonist Tim Holmes appears with Whyman on Kate Westbrook's *Cuff Clout* (2001).

[326] First printed in the Swiss magazine *Der Rabe* in 1991, a translation of Mike Westbrook's article on his enthusiasm for Louis Armstrong appeared in *Smith's Academy Informe*r No 36, July 1994, to mark the premiere.

[327] 'Smith's Academy Informer' No 49 September 1997.

for contemporary approaches to Jelly Roll Morton. The original lead singer was Wills Morgan, used again for the Westbrooks' Wedmore Opera commission *Jago* (2000), other parts were sung by Maria Vassiliou, Lorre Lixenburg, Simon Kirkbride, twelve members of Wedmore Opera, a 60 piece chorus and a childrens choir.

Jago was recorded by Steve Plews, associated with the ASC label, and copies were funded and sold privately by the Westbrooks: it was never commercially released despite a fund-raising appeal.[328] *Bar Utopia* was a well-funded commission by the BBC Radio 3/ Bath Festival, but the ASC label that recorded it was a studio with no distribution network. This indicates another 'Westbrook Cottage Industry' managed and funded recording: possibly using money raised from its English tour. *The Duo* recording *Love or Infatuation* (1997) on ASC has 'Limited Edition' printed inside the cover. The jazz content of *Bar Utopia* facilitated its re-release by the German Enja company. Enja also re-released the popular *Off Abbey Road* (1989) in 1994*, The Cortege* (1982) in 1993 and 2011, the combined 1992/1995 concerts for *Orchestra of Smith's Academy* in 1998, *Chanson Irresponsable* in 2002. Evident then is Enja favouring the large ensembles. Their extensive jazz catalogue and distribution network facilitating availability in British shops has contributed to the skewed perspective of these following directly on from the 1960s 'Deram recordings'.

'Measure for Measure' (on *Orchestra of Smith's Academy*) is Westbrook's most complex methodological piece. He said:

> While we were working on it, we went to see a particularly fine Measure For Measure at the Old Vic; and Kate had this idea for a lyric; and the comedy/tragedy element; and there's the thing about measures as musical bars; so it all came together [...] all these things have a subconscious effect on the listener; and that's the way it should be. By employing these different approaches when you're working, you can come up with some unusual stuff. We don't feel we've done the definitive version of the track yet; this is a concert version - recorded in a wet Sunday afternoon in Crawley, hardly a high profile slot! - and although we'd rehearsed a fair bit, it was only the second time we played it live. And we've only played it once since! (Glasser 2002: 34) [329]

---

[328] Subscribers to the *Smith's Academy Informer* were asked to donate £20 towards the production and manufacturing costs of the double CD as stated in No 60 September 2000.

[329] The Crawley version is on the recording *Orchestra of Smith's Academy*, the second version was the BBC broadcast from Glasgow in 1999.

Originally a commission from *The Vienna Art Orchestra* in 1992, they did not use it because too difficult, so Westbrook borrowed it back. Astonishingly he re-approached it with *The Duo* for the film sound-track *Tamar River* (2007). The beginning is reminiscent of *Shiftwork*, then the swirling overlaid cycles and ominous mood of 'Measure for Measure' (minus the lyrics) become obvious.[330] *Tamar River* was a commission and part of an education project by Michael Hooton of Weir Quay Boatyard. The artwork to the private CD recording is the watercolour 'Tamar River' by Kate Westbrook. John Hiseman of Temple Studios did the recording and added/performed a percussion part.

7 *The Duo*, Duos, and Retrospectives

Touring activity reduced from 1996 to 2001: 1998 being particularly bad.[331] The orchestra finished in 1999 and *The Trio* stalled as Biscoe moved to France to work with *Orchestre National de Jazz* in 1997. *The Westbrook Duo* became the most affordable, flexible, portable, touring unit to date, and they benefitted from the logistical immediacy of creating, rehearsing, and revising at home.[332] Every opportunity was taken to perform; in 1998 they did The Church of the Holy Innocents in Hammersmith, *The Fleece* pub where murderers received the death sentence in Victorian times, and an up-market picnic at a Suffolk manor.

The unused 1994 Snake Ranch recording by *The Trio* was to be called *Stage Set*. The actual *Stage Set* (1995) is by *The Duo*, recorded in Provence. *The Duo*'s second was *Love or Infatuation: The Hollywood Songs of Friedrich Hollaender* (1997). Originally a commission from the Friedrich Hollaender Festival, Bonn, 19th October 1996, it was added to during European touring in early 1997, then recorded. These songs follow *The Hollywood Elegies* of

---

[330] An analysis of the two appears in Appendix One entry for *Tamar River* (2007).

[331] As can be seen in Appendix Six.

[332] Appendix Three, CD9 interview. It is worth mentioning that paid commissions at one time included funding for band rehearsals, without commissions these costs were born by the Westbrooks.

Brecht and Eisler on Kate Westbrook's *Goodbye Peter Lorre* (1991), effectively making this a *The Duo* precursor. Both *The Duo* recordings were self-funded ASC label projects. 'Casablanca' and 'As Time Goes By' stylistically go with Weil's 'September Song'. The latter Westbrook arranged for *The Trio* in 1995 (using *Smith Hotel Chords*) and later re-arranged as a commission from saxophonist Barbara Thompson (wife of Jon Hiseman) for her *Barbara Song* (1995) recording of Weill songs, with The Medici String Quartet.

Kate Westbrook (voice) and Karen Street (accordion) recorded *The Nijinska Chamber*. Behind it is a long and traumatic experience. In 1994 *Sphinx Theatre* commissioned her and Sue Parrish to work on choreographer/dancer Bronislava Nijinska. Rehearsals with *Cosh Theatre Company* came to nothing. Parrish then commissioned her to write a book/lyrics using privileged access to Nijinska's documents. Errolyn Wallen was then to write music for *Nijinska's Whistle*, and the drafts revised collaboratively, but Parrish dropped the project. Kate Westbrook was severely distressed by having to abandon her extensive research.[333] She and Wallen tried again, but it collapsed one month before the recording date. Mike Westbrook wrote a new score that necessitated new and revised lyrics. The August 2005 recording was not completed and in the delay she wrote the spin-off piece *Dancing Tonight*. More recording was squeezed between Christmas 2005 and New Year. *The Nijinska Chamber* was released in May 2006 as a Temple Studio/Voiceprint project supported by *The Airshaft Trust* and *Jerwood Space*. Planned live performances with dancers never occurred.

Kate Westbrook's opera *Cape Gloss: Mathilda's Story* (2007) was for soprano Maria Vassilliou and pianist Brendan Ash, to 'keep a distance' from its 'very personal' sentiments.[334] Its premiere at Plymouth University, 25th February 2007, was the only performance. Commissioners NOC were associated with *Jago* (1999) via Wedmore opera and Vasilliou.[335]

---

[333] Appendix Three, CD5 interview.

[334] Appendix Three, CD5 interview.

[335] A recording was secured for archiving. Details are in Appendix One.

In 2009 the Westbrooks *The Duo* did a five date tour of the South of England to support the recording *Allsorts* (2009). Unusually, this was a compilation of prior recordings (1991-2009), and unreleased material held by Temple Studios. On the ASC label, sales were via the Westbrooks website only.[336] Included was 'Wasteground and Weeds', the first Westbrook collaboration. Written in 1975 it was developed for *Hotel Amigo* (1981). Re-scored as *Wasteground Concerto* (1986) it was not performed until 2006 by a Guildhall School of Music big-band featuring Biscoe and Whyman.[337]

L'Ascenseur / The Lift (2002) was a Voiceprint recording commemorating twenty years of *The Trio*. Unlike *Allsorts*, previous material was re-recorded and a new montage created to give a through-composed work. An elevator provided the metaphor; each key-moment in *The Trio*'s curriculum-vitae is presented 'from bargain basement to roof-garden' (later Kate Westbrook used the layers of a trifle in the same way).[338] *Three Into Wonderful* (2012), celebrating the 30th anniversary of *The Trio,* was a compilation plus unissued material from the 1994 Snake Ranch session, plus a new recording of 'Brazilian Love Songs'. The latter was familiar in the repertoire of the Westbrook Big Band in 2010, having been borrowed from *English Soup* (2008) written for the *The Village Band*.

Puzzling was 'Brazilian Love Songs' in a work about trifle. It probably referenced an anonymous (Brazilian) benefactor present at its premiere. In the same way 'The Streams of Lovely Lucienne' was the one piece in *Platterback* (1998) commissioned by Peter S Fritz; the rest was commissioned by Blackheath Concert Halls. The latter's chord sequence is detectable in 'Saignelegier to Zurich' (*The Lift* (2002)), in part in 'Brazilian Love Songs', and in 'Song for Bakst' (*The Nijinska Chamber* (2006)).

---

[336] Website details are given in Appendix Four.

[337] A copy of a private recording was secured for archival purposes.

[338] In order, the references in the 'odyssey' are to Wingfield College (their first performance venue), Germany, Canada, Berlin, Sweden, Singapore, France, Greece, Zurich, Hong Kong, Vancouver. These related to tour *venues* as can be seen in Appendix Six.

Most recently *The Duo* wrote *Five Voyages* (2012) for a Plymouth University commission to relate to its origins as a sea-navigation college. Immediately after performing the premiere they modified it for *The Trio* and, at the time of writing, are organizing a *Trio* tour (with Biscoe) of favourite venues that (so far) includes Stockholm, Vienna, and Zurich.

8 *Chanson Irresponsable* (2001) and *Turner in Uri* (2003): Two Major European Large Ensemble Works

Scaled-down orchestration for *The Duo/The Trio* is evident on *Chanson Irresponsable* by the *New Westbrook Orchestra* of 15 jazz and classical musicians. Partially prepared for a Milan festival in January 2001, it was cancelled with four weeks to go, so Westbrook negotiated a commission from BBC Radio 3. Suddenly he was re-scheduled for the Milan Festival in September 2001. He assembled an orchestra during the Milanese summer vacation. With no possibility of contacting the organizers, there was confusion over contracted rehearsal time, and the first performance occurred unrehearsed after a brief sound-check. In 2002 a revised version was recorded live at Gateway Studio, Twickenham, for BBC Radio 3 broadcast *and* CD release to reduce costs. It was premiered at Canary Wharf, London, with *Magpie Merger: A Mini-Opera About Love and Commerce* (2002). The latter arose out of using *Chanson Irresponsable* for children and music-student workshops; one was at Trinity College of Music resulting in a HERBOAC (Higher Education Out-Reach to Business and Community) commission. Performed at Trinity, it was part of a trilogy linked by birds and birdsong. On 30th September 2003, to mark the recording release and the opening of the Jerwood Library Westbrook archive, Westbrook gave the seminar '*Chanson Irresponsable'* at Trinity. *Chanson Irresponsable* was a cluster concept that included a four part documentary on BBC Radio3 (Chiswick 2006), a recording, the 'world premiere' in Milan, 'U.K. premiere' at Canary Wharf, 'broadcast premiere' for Radio 3; the term appears to have replaced *gesamtkunstwerk*.

Bessie Smith was a Westbrook favourite. *The Village Band* and *The Trio/The Duo,* performed her 'Good Old Wagon' and 'Ship Wrecked Blues'. Smith sung the jazz standard 'Careless Love' that Westbrook de-constructed for *Chanson Irresponsable*; four bars of it are recognizable in *Blues for Terenzi* (1995) and it was used for *Classical Blues* (2002).[339] *The Empress Concerto* (2007) was a French commission for 'Portraits de Femmes' for eight contemporary (French) composers;[340] Westbrook selected Smith as 'The Empress of the Blues'. The seven minute piece is heard to open with eight bars of Smith's 'Ship Wrecked Blues'; the two bar phrase at 2:10 and again at 4:01 is from *Blues for Terenzi*.

The opening of 'Fight' from *Chanson Irresponsable* has the spirit of *Blues for Terenzi*, both finish with the same 'stock' jazz phrase. 'Tu Cranes' shares the chord sequence of 'Duisburg Monsters' (*The Lift* (2002)), 'Cake' (*English Soup* (2008)), and track two of *Turner in Uri* (2003).[341] 'Insouciant Amour' was subsequently used in the repertoire of *The Village Band*, and 'Propositions' from their *Waxey Works Show* (2006) is derivative of the drone ostinato in 'Chattering Billy'.[342] The New Westbrook Orchestra featured a string quartet. Strings were part of the European texture of Westbrook music since *London Bridge is Broken Down* (1987). The jazz/classical duality was carried by Biscoe and Whyman, and vocalists Kate Westbrook and Matt Sharp, two pairings Westbrook called the 'principal protagonists' at 'the heart' of the orchestra.[343] It failed to find work and fell and remained dormant.

Turner in Uri (2003) was musically and logistically vast and returned to the modular approach of *London Bridge is Broken Down* (1987) and *Quichotte* (1988). Commissioned by the Alpentone Festival in Altdorf, as a musical view of the Alps, Kate Westbrook focused on

---

[339] Appendix Nine.

[340] Pascal Berne, Marc Ducret, Andy Emler, Alain Gilbert, Michael Mandel, Francois Raulin, Louis Sclavis.

[341] The first two can be heard, Appendix Eight: Tracks 816 and 817.

[342] Tracks 818 and 819.

[343] 'Smith's Academy Informer' No 65 April 2002.

J. M. W. Turner's visits in 1802 and 1840s. They traced Turner's footsteps searching for locations he painted. Kate Westbrook made her own watercolours en-route for the back-drop projections in this multi-media work. She used all languages related to Switzerland: Swiss German, German, Italian, French, English, ancient Rumansh and Uri dialects. The forces were *The Trio*, plus Tim Harries on bass, wife/husband Barbara Thompson (saxophones) and John Hiseman (drums and sound engineer). In addition was the Swiss Claudio Danuser (bass/ baritone), *Brass Band Uri* (that they came across by chance), and a specially formed choir directed by Renaldo Battaglia. Performed in Switzerland twice, Charles Mapleston filmed the 2004 premiere and made the documentary *Devil's Bridge* (2004): both for Swiss television.[344]

9 Consolidation of the Small Ensemble Format and Theatrical Aspect

The community music successors to *The Brass Band* were *The Village Band* and The Blake Band (Chapter Six). In 2000 the Westbrooks began using the Voiceprint recording company. Re-released in 2001 were all three *Westbrook Theatre* works: *The Ass* (1985), *Pierides* (1986), *Good Friday 1663* (1993); and Kate Westbrook's *Cuff Clout* (given a four-star review in American jazz magazine *Downbeat*: ignored in Britain). *Goodbye Peter Lorre* (2001) followed in 2004, then their first theatrical work *Mama Chicago* (1978): the CD in 2007,[345] the DVD in 2010. Tellingly Westbrook said: 'we didn't model *The Ass* on the *The Soldier's Tale* but there are amazing similarities when we look back on it. It was a little touring company';[346] but intended live gigs were few. Unlike Enja, that took the large scale works, Voiceprint is not known as a jazz label; this undoubtedly shows that the Westbrooks saw the cabaret/music theatre nature of these works as central and worth mechanical dissemination.

---

[344] The association with Mapleston and Malachite Films has been noted earlier.

[345] Recovered from decaying master tapes. Paul Wilson of the British Library Sound Archive said the master tapes were Ampex 456 that suffered from 'sticky border syndrome'. They required baking in an oven for eight hours to drive off moisture or the oxide of the tape would stick to the tape-head destroying the tape irreparably.

[346] Taken from an archived festival brochure for a Catania jazz festival and repeated in Appendix Eleven.

Platterback (1998) is an appropriate introduction for someone new to this area. *Westbrook and Company* superseded *Westbrook Music Theatre,* but familiar themes are recognizable. It has a narrative, yet is a cycle of separate songs. The characters meet *by chance* on a train station, make *the journey* together, finding ways to *connect*. The characters/ costumes are not culturally consistent because chosen as authentic voices by the band members (only the lead is stipulated as an army conscript). Sung in English with printed German, French, Italian, and Spanish, translations, it was recorded in London, mastered in Vienna, photographed in Milan, music published by Metisse in Paris, released only in Europe on the Austrian PAO label, then on the Voiceprint label based in New York; one tour included Polish and Czech republic television stations. Correspondence revealed hopes it would follow *Off Abbey Road* as long-running. Initially including Karen Street on accordion, singer Winfield and cellist Stanley Adler, Winfield and Adler resigned in 2000 due to lack of work. Opera singer Wills Morgan (*Coming Through Slaughter* (1994), *Jago* (1999)) and Chris Allan joined *Westbrook & Company 2* (Allan and Street were in *The Westbrook New Orchestra*).

The accordion dates back to Kate Westbrook's *Revenge Suite* in Bloomsbury 1985 and *The Ass* (1985) as played by Trevor Allan.[347] Colin Smith played it in *Quichotte* (1988). Karen Street took the role in *Orchestra of Smith's Academy*, *The New Westbrook Orchestra*, *The Westbrook 2010 Big Band*, the Kate Westbrook duo for *The Nijinska Chamber* (2005), and The Blake Band. Its textures gives a European 'folk' undertones.

In a Fix (1988) was written for the *Delta Saxophone Quartet* as was the underperformed *Serpent Hit* (2009). The latter was borrowed back, extended, and performed for Radio Three in 2011 (Westbrook used his 75th birthday as persuasion). He formed his own saxophone quartet incorporating Biscoe from *The Trio*, Caldwell from *Delta Saxophone Quarte*t and *Steve Martland Band*, and Karen Street and husband Andy Tweed (sound

[347] The music for Adrian Mitchell's television play *White Suit Blues* (1977) was resurrected and performed live on Radio 3 9th April 1986, as arranged and directed by Trevor Allan.

engineer for *Platterback*). Using Street and Tweed reduced transport costs and their house provided the rehearsal venue. Drummer Simon Pearson was added; he played with Steve Martland on *Blues for Terenzi* in 1995 and *Off Abbey Road* at London 2012 Olympics concert. The 2013 recording was by Temple studios for the resurrected Westbrook Records label.

Most features of the Westbrooks' musical lives appear in *Artwolf* (2003). They met a commission from Aarau art museum with 'the core' quartet with Biscoe and Whyman; Westbrook said: 'words aren't enough to say how important those people are [...] they are none of them people that just follow the orthodoxy of playing [...] they are very much their own people' (Nelson 2006a: 15:00). Focusing on Swiss alpine painter Caspar Wolf (1735 - 1783), who influenced J.M.W. Turner, they studied his life and work and noted a social function as his work was useful to geologists, botanists, glaciologists, and crystallographers. Unsuccessful, dying poor and unappreciated, Kate Westbrook said they felt 'connected': thus he joins the list of William Blake, John Clare, and D.H. Lawrence.[348] Kate Westbrook recites Cyril Connolly's: 'It is closing time in the gardens of the west and from now on an artist will be judged only by the resonance of his solitude or the quality of his despair.'

New music was added after the recording, some using translations of the existing text. The score is not archived as touring revisions make it a work in progress.[349] At the gallery premiere musicians were spread out and in contact through radio-microphones and speakers; it was played three times in-the-round. The expanded touring version they played against backdrop projections of Wolf's paintings. Performances took place in Switzerland, England, Italy, France, and Russia. But it worked little which meant a lack of venue sales for the recording, which was a 'Westbrook Cottage Industry' recording involving Temple studios, Airshaft Trust, and the Swiss Altrisuoni label. In 2005 Proper Music Distribution was made

---

[348] Appendix Three, Kate Westbrook Interview CD5: 39:00.

[349] The differences between versions are tabulated in Appendix One.

U.K. distributor first, then the on-line company Basho took over, but many boxes of recordings remain at Westbrook's Devon home.

Using his 70th birthday in 2006, Westbrook negotiated a Radio 3 broadcast by *Artwolf* expanded with drummer Seb Rochford and bassist Tim Harries - *Artwolf Plus*. Both members of *Westbrook New Orchestra*, Rochford appeared on *Cuff Clou*t (2002) and Harries in *Turner in Uri* (2003). The 'core' was expanded again by bass and drums for *Fine 'n Yellow* (2009). Steve Berry had played bass in *Orchestra of Smith's Academy* and was part of The Blake Band, Jon Hiseman was Temple studios, and drummed on *Turner in Uri* (2003). *Fine 'n Yellow* (2009) was a commission from the estate of Margery Styles. The late John and Margery Styles were long term friends and founded the Westbrook subscription newsletter *The Smith's Academy Informer*. Westbrook removed a section from 'Topping' in *English Soup* (2008) and it became 'My Lover's Coat' in *Fine 'n Yellow* (2009).[350] Previously having avoided the blues, using Blake's words unstead, here he experiments with deconstructing the blues-form harmonically.[351] Initially released privately as a 'limited edition', it was remastered for Voiceprint in 2010. Live performances had to overcome the atypical use of multi-tracking; this was achieved at the 75th birthday concert by programming it with *Serpent Hit* that used four saxophones and drums anyway: Berry was simply added on bass.

With these later works the Westbrooks had devised music theatre that did not suffer when the visual dimension was removed for the inevitable audio recordings.

10 Case Study: *Big Band Rossini*

A 2013 performance (May 12th at Seale-Hayne, Devon) provided an opportunity to research the compositional basis of the most frequently toured Westbrook work. Initially it was a

---

[350] Detailed in Appendix One.

[351] This is shown in Appendix One and Appendix Nine.

commission for a 20 minute piece based on *William Tell* from William Tell Festival du Theatre Contemporain, Lausanne, in 1984. It was successful, and a large-scale tour becoming possible necessitated more material; a version was then recorded in Zurich in December 1986 by *The Brass Band*. *Big Band Rossini,* commissioned by Norddeutscher Rundfunk for the NDR Big Band, was premiered in Hamburg 1987. Westbrook's own *Big Band Rossini* orchestra performed it at the 1992 BBC 'Proms' for their first ever jazz concert.[352]

In conversation, Westbrook identified 5 episodes that appealed (William Tell 1 to 5) using a piano reduction of the score. WT1 became his 'Idyll'; WT2 provided a chord sequence; he re-scored WT3; WT4 was a small section expanded to give 'Fete Champetre'; WT5 from the finale became 'Gallop' with reggae overtones. The Westbrooks then researched the significance of the texts. A *William Tell* choral section from the last act was re-scored several times; it became 'Hymn to Liberty', a rock/pop anthem reflecting Austrian oppression overcome, a repeated 'hook' vocal line evokes The Beatles 'Hey Jude'. Using *Barber of Seville*, 'Lindoro' is a development of the original short aria from the comic balcony scene. Westbrook's 'Barber of Seville' is the overture re-scored. An extract from *Thieving Magpie* received new sections and a latin rhythm. The thunder claps in *Othello* inspired the use of two superimposed *diminished chords* for the tango 'Willow Song'. 'Factotum al Bebop' was developed from a song sung by Figaro from *Barber of Seville;* it is rarely played as there are eight-pages Westbrook said the saxophone section 'never has rehearsal time for'. *La Generentola* generated 'Once upon a time ...' based on Cinderella singing to herself. Another line was taken for an off-kilter riff for the encore 'Funkin' Cinderella'. The 2013 performance returned to the NDR version, except for the inclusion of 'Funkin' Cinderella'.

All Kate Westbrook's texts she adapted from the originals, and visually the 2010 band, mainly session musicians, was encouraged to be animated and dress-up but to be themselves.

---

[352] Appendix Six and Appendix One give additional history; a recording was located Appendix Two.

Conclusion

> Young artists of today need no longer say, 'I am a painter' or 'a poet' or 'a dancer'. They are simply 'artists'. All of life will be open to them. They will discover out of ordinary things the meaning of ordinariness. They will not try to make them extraordinary but will only state their real meaning. But out of nothing they will devise the extraordinary and then maybe nothingness as well. People will be delighted or horrified, critics will be confused or amused, but these, I am certain, will be the alchemies of the 1960s. Allan Kaprow.[353]

Westbrook's accordances with American performance artist Allan Kaprow, in his *Essays on the Blurring of Art and Life* (2003), are made throughout my Conclusion.

Westbrook's music has had the social function of promoting the cultural welfare of the audience. A Brechtian awakening of aesthetic awareness and the power of choice amounted to cultivating potential, a force with magnitude, but not to determining its acting in any particular direction. This prevents Westbrook's intent being interpreted as party-political. Kaprow said the 1960s artist was 'usually apolitical (2003: 50), and Kelley said (of Kaprow) that 'concrete art' in 'peeling away' political subject matter left a fundamentalism rather than a critical theory (2003: xv). I have explained why, in Westbrook's case, 'jazz seemed to blossom in Britain alongside the developments of the New Left' (McKay 2005: 36). Westbrook's art could be termed 'environmental', as Kaprow described it (2003: 90-94), and as such there remains a motivational aspect of social function to be explored that is outside the scope of this dissertation. Worthy of further investigation would be Mike Westbrook, as a British empiricist, compared to William Blake as set out in Northrop Fryes's *Fearful Symmetry* (Frye 1990), and in the light of William James' *The Varieties of Religious Experience* (James 1985). This is because a motivational force has been pointed to by Westbrook referring to 'the belief', 'the struggle', 'the cause', the 'noble fight'.

I have argued that Westbrook's creative lifestyle used the socialization of the means of production to create artworks as allegories of social interactions. Something similar appears in Kaprow's essays *Performing Life* (2003: 195-198) and *Right Living* (2003: 223-225); his

---

[353] (Kaprow 2003: 9).

'tangible experiences' in a 'department store' (2003: 51) are 'autobiography' (2003: 196) arising from 'being '*in*' his work' (2003: 4). Kaprow performed 'events' that were: 'as open and fluid as the shapes of our everyday experience, but do not simply imitate them' (2003: 12). Treating art as product *and* process means artworks reach-out by virtue of having no 'hard edges' (2003: 66): neither collages (montages) or 'happenings' have a 'beginning, middle, or end' (2003: 16). Westbrook's ensembles that I described using Berger's 'mediating structures' concept are hinted at by Kaprow as 'societal representatives' forming a 'social complex' (2003: 49) as 'neither church, nor State, nor individual' (2003: 47, 49). I have shown Westbrook's art to have Pop Artist Lawrence Alloway's aspect of anthropology, and Kaprow's aspects of 'sociology, therapy, or shopping' (2003: xxi). Swanwick said: 'Far from being merely a mirror, a copy of our particular society, musical discourse can also be a window through which we can glimpse a different world' (Swanwick 2003: 27); the notion of a 'different world' evokes Westbrook's later *Smith's Hotel Chord*.

That jazz should have contemporary cultural relevance I have argued is the central feature of Westbrook music. With music as a means, people discover and invent it and themselves at any and every level; Boulton said: 'If you want music you must make music' (1958: 121). In rejecting a dichotomy between mass culture and high-art Westbrook did not reject high-art but industrialized it in recordings and in live performance venues.

Latterly the Westbrooks' mission (that became a struggle, as is painfully evident in Chapter Eight) led in 2013 to their selling their London apartment to re-launch 'Westbrook Records'. With it they appear to believe that one way forward was to reach the public directly, by physically overcoming apathetic/negative reception by the jazz industry (combined with a general decline in live music outlets) with merchandize. Currently the greater part of the jazz industry is not geared to new music: 'new music' means new units to buy and sell, not new content. Nicholson, in *Is Jazz Dead? (or has it Moved to a New Address)* (2005), pointed out

recording companies believe change is associated with youth and they can manufacture 'jazz stars' as easily as pop stars (2005: 8). He identified the categories of jazz experienced in England as: 'Young Lion' instrumentalists, usually formally musically educated, who are exponents of past jazz styles; young jazz singers that again recreate past artists, or use samples of classic recordings in their work. In both 'the re-creator is more important than the creator' (2005: 16). This puts youth in competition with the past, the original artists, given the easy online availability of cut-price 'classic recordings' reissued under licence. New jazz as 'smooth jazz' is popular with radio stations; as a blend of jazz, pop and funk, at medium tempo and medium dynamic range, it is background music that is barely entertaining let alone art. Importantly, all of these recorded American styles have become globalized, culturally detached. Clearly 'Westbrook Records' was motivated by there being no space for the Westbrooks in this market-place as shaped by the industry wanting to sell their 'units'.

Nicholson suggests the Munich based ECM label as a way forward for jazz as contemporary music *culture*. He calls it 'Nordic Tone'. Although using some Scandinavian musicians brings in a cultural aspect, ECM has manufactured a commercial product. The German producer, Manfred Eicher, has manufactured *his m*usical vision. It is not what the marketing suggests, art as *cultural reportage*, but a 'house style': a 'retail convenience tag'. The personnel on most recordings were brought together opportunistically, they are not bands as communities. Saxophonist Philip Robinson called it 'jazz for people that want to like jazz but don't like jazz very much'. In being melodic, texturally sparse, with reduced bass frequencies, the high priced CDs appeal as 'sophisticated' dinner-party muzak as it is appropriately played in 'clean modern' white rooms featuring chrome/stainless steel simplicity. Here is an example of Kaprow's 'fantasy' of middle-class 'classy' good-taste, *not* though of middle-class *art* (2003: 57). (In the 1960s Kaprow noted: 'no end to the white walls, the tasteful aluminium frames, the lovely lighting, fawn gray rugs, cocktails, polite

conversation' (2003: 18); this 'fluorescent reception', he continued, was not 'bad' but 'unaware'.) Evoking 'New Age(ism)', the projected 'Nordic' imagery is supported by the high quality cover photography often being in black and white and of barren wintery landscapes. Titles evoke not modern Oslo or the aluminium industry but folklore and legends. Westbrook associate John Surman has recorded on the label. Even though his works use this imagery, but related to the Cornwall of Tintagel and King Arthur (*not* copper-mines, pasties, potatoes, and surfing), Surman has distanced himself from excessive intentional extra-musical connotations. He said: 'The pieces are not intended to be musical portraits of particular places or events, the titles being simply a collection of some of the intriguing place-names found on and around the road to St Ives' (Surman 1990).

In 1958 Boulton said: ''Big business' is behind the pseudo-jazz market. The truth is that not only does the business world control the 'pop' output but it also controls public taste' (1958: 123). The 'Westbrook Cottage Industry' is well aware of this; their new recording label is moving with a general trend towards small local independents over multi-nationals. Indeed, in Sunderland, 'Freddie and the Heartstrings' have given up on the tendency towards a global 'commercial breakthrough' and taken over an empty shop; by day it is a record/coffee shop, by evening it is a performance space. Westbrook was never naive and realized what others have said explicitly - although jazz is the basis of 'popular music' it is not itself *popular* music (Berendt 1976: 3; Lincoln Collier 1981: 3). If Westbrook music has to be collapsed into an existing category then probably the place is English folk music. If 'folk' is the place for jazz, as Charles Mingus thought it was, then hopefully it will displace as redundant current manufactured legends of an over-romanticized past or 'otherness'.

Implicit in Nicholson making 'Nordic tone' a target is jazz CDs still needing to be postcards of alien or 'other' music. His mentioning of the ECM company indicates the power of marketing to manufacture a focal point that can be conveniently talked about, given a

magnitude, and evaluated; in others words - in jazz one is naturally drawn to verbal coherence provided by stylistic consistency of the music. Nicholson said currently jazz has been described as 'margins around a collapsed center' (2005: 16), with the margins increasingly globalized. I feel looking for a 'star' to focus on, a 'celebrity' to orbit, is the wrong model. Stars (plural) should be local cultural centres. Each culture should not feel a need to generalize (globalize) or compete. This was how it was with the early jazz music of New Orleans, of Memphis, of Chicago, of Kansas city, of Harlem, and so on. In England, functionally, Mike and Kate Westbrook's music should have been parts of such centres. Without personal celebrity imagery or house-style marketing the Westbrooks have not entered into the spirit of competitive commercial selling with their Brechtian 'each work for itself' polystylism. They are marginalized in the jazz business world and their recordings sit uneasily between being the timeless definitive artworks of classical music and the transient 'souvenir of the gig' of pop music. Whereas Pop-Art found favour as another type of art to be viewed, Westbrook has been denied creating a type of jazz to listen to. Westbrook's polystylistic time-and-place-specific allegories have not been validated as acceptable and influential, because of the English conventions associated with jazz style held by promoters and critics. He has, conventionally, been seen as working outside of jazz as stylistically defined music, and not as broadening the terms-of-reference for jazz as an activity/process. So, an idea mooted back in 1958 has not been advanced on:

> What can happen once can happen again; traditional jazz can give rise to a new form of music altogether, a music which is not jazz but which nevertheless has its roots in jazz. [...] If we were to bring jazz out into the streets of our towns and cities, reviving the functions and parades which characterized old New Orleans, then jazz might again develop as a music of the people, moving from jazz as we know it to a new and self-contained urban folk-music. (Boulton 1958: 137)

In the final analysis, despite contingent market trends that the Westbrooks have always worked with for reasons of economic survival, Westbrook music is primarily live music not recorded music: event not commodity. It should not compete globally because it is local by

nature. It speaks to people directly or not at all, so it does not require marketing strategies to devise a narrative for mediating its 'consumption' as a product. Westbrook music has been conceived flexibly as performance art, live music for the English public, it does not belong in jazz clubs, of minority interest only. It is fair to assume that Westbrook's own final test of whether he has been successful will be the extent to which the public (not critics or promoters) take ownership of it, but this cannot be known until the multiple live music outlets are re-established. The Westbrooks' classless, contemporary, culturally relevant, polystylistic, music evokes English small local theatres, bingo, cinema foyers; county shows, village fetes and festivals; parks on sundays, bandstands, paddling-pools, pleasure-boats and boating lakes; local sports events like wrestling, speedway, and dog tracks; cricket fields, tennis courts, bowls rinks, and football pitches - all in public parks; churches at Christmas but also bonfire-night, community centres, evening classes, arts collectives and cooperatives; markets and shopping arcades; holiday camps, fairgrounds, carnivals, pantomimes, circuses; variety shows, ballroom and informal dances, village pub gardens, music-halls, tea-dances, pier shows; public libraries, bus-shelters and public transport; factory canteens, working men's clubs, sports and social clubs, British Legion and trade-union clubs. Plus European jazz cabaret, street-parties, and public festivals. But none of these are suggested here as historic forms of presentation or venue, specifics of a past to be regained. These were types of real common spaces where people gathered and interacted as 'mediating structures'. Collectively these were the equivalent of New Orleans as: 'a city of clubs, or 'organizations' [...] fraternal clubs which had various purposes.' (Lincoln Collier 1981: 61): one purpose being 'to put on a parade simply for the purpose of having a parade' (1981: 62).

If these 'events' appear rather 'low-brow' and inconsequential, Westbrook's point has surely been seen as that they should not be so necessarily. Kelley pointed out: 'the capacity to

have an aesthetic experience had been aestheticized, the purview of experts' (Kaprow 2003: xii) and said Kaprow adopted philosopher John Dewey's view that:

> Objects that were in the past valid and significant because of their place in the life of a community now function in isolation from the conditions of their origin [...] sequestered from the currents of communal life according to the boundaries of taste, professional expertise, and the conventions of presentation and display. (2003: xii)

Kaprow adopted Dewey's position that: 'Even a crude experience, is more fit to give a clue to the intrinsic nature of aesthetic experience than is an object already set apart from any other mode of experience' (2003: xvi). To Kaprow, participation 'transformed art into experience and aesthetics into meaning' (2003: xviii). This is how to understand Westbrook. Similarly Kelley said: 'The modernist practice of art is more than the production of artworks; it also involves the artists disciplined efforts to observe, engage, and interpret the processes of living, which are themselves as meaningful as most art, and certainly grounded in common experience' (2003: xii). Although a modernist like Kaprow, Westbrook resisted art becoming a 'pedigree art' (2003: xxii), the domain of critics and *not* 'being about, in, and of the rest of life' (2003: xx) (a serious 'flaw' of canvas and pedestal abstract art noted by Hobsbawm).

I have shown that even casual work Westbrook conceived with the artistic sensibility of a formally trained painter. I have argued that montage constructions that utilize juxtaposition and transcendence remained an appropriate working practice as a New Orleans jazz 'melting pot' idea, Pop Art ideas, and a Brechtian conception, all reinforcing one another. Kaprow put it: 'Such an artist commits to an experimental method over an inspirational medium or a determining style or product' (2003: xxiii). It is true that in later years the music of Mike and Kate Westbrook music has appeared more self-contained, 'framed' as recordings, more obviously defined as named artworks. Yet the attempt to consider Westbrook's art independently of its being entertainment fails as when pursued the two quickly collapse back in on themselves. Being 'an artist' here does not mean 'not having a purpose'; Westbrook said: 'You are nothing special if you are an artist, you just have some things to contribute to

the world, other people contribute other things; we were out in the interval chatting to people, not in the dressing room, big-time, having attacks of the vapours; we are part of the community'.[354] This echoes Kaprow's criticism of the 'old fashioned European artist' as: 'the creator as an indomitable hero who exists on a plane above any living context' (2003: 23); in 'The Artist as a Man of the World' he said of artists:

> They differ from their middle-class neighbours, not in beliefs, but in consciousness of what is implied by their unexpected position. It shows up in their relation to the art world, in their connections of artists to society, in their sense of themselves and the role they are playing. (2003: 48).

Westbrook's and Kaprow's interest is less in the 'meanings of art' and more in 'the meanings of experience' (2003: xiii), not in the audience having a 'passive regard' (2003: xviii) but in reciprocal 'communications' by using theatre to reach out 'beyond conventional limitations' (2003: xiv). Like Kaprow, for Westbrook art is a 'participatory experience' (2003: xviii), where artworks are 'unfinished' until they enter the world as performances (2003: 53), whereby the artist and the audience are then 'truthfully '*in*' the artwork' (2003: 4). Any definition of experimental art 'links it to experiences outside art' (2003: xxiii), and to the artist as 'adventurer' (2003: 25) and a 'witness of phenomena' (2003: xxiv). For me, an outstanding achievement was how Westbrook with *Copan/Backing Track* (1971) could make seven hours of austere Improvised Music acceptable to a general festival audience using multi-media structures: computer controlled coloured lighting and electronic music backing-tracks. Similarly, the enormity and diversity of the modular *Turner in Uri* (2003) in presentation, content, forces, and performance contexts, provided opportunities for interpretation of the artwork inextricable from the entertainment provided by the spectacle. So, although in Chapter Eight it is evident that the 'framing' of smaller artworks by recording them took over from live performance art, in the context of the whole of this study I consider this a historical response to contingent market conditions. By conceptually flexibly oscillating between live performances and recordings the Westbrooks maintained a practical outlet for Westbrook art.

---

[354] Appendix Eleven.

Westbrook, like Kaprow, had a role as artist-as-educator. His similarity in approach to Brecht's 'learning plays' is explained in effect by Kaprow saying the socialization of the means of production through using fun and play maximizes the chance that musicians (indeed everyone involved) participate un-selfconsciously. Minimized will be 'gaming' and negative work-ethic regulation using 'ossifying routines and habits' (2003: xxii). Instead performers 'respond continuously to a freshness of personal choice' (2003: 5), 'embrace discipline but relinquish ego-centered control' (2003: xxiv), and still leave their identifiable creative marks on the work. An enduring essential feature of Westbrook's artworks is shared with Kaprow's as a: 'never-ending play of changing conditions between the relatively fixed or 'scored' parts of my work and the 'unexpected' or undetermined parts' (2003: 12).

Westbrook's bringing together music, painting, architecture, dance, and theatre, as an approach, is clearest seen in his early 'happenings' where, as Kaprow said: 'The Happening seemed to me a new art form that couldn't be confused [with old forms of art]' (2003: xxvii). Importantly, the 'happening' as 'Total Art' (2003: 10-12) included sight, sound, movements, people, odors, touch. Westbrook's seizing the term '*Gesamtkunstwerk*' was his convenience that had inappropriate connotations; Kaprow said: 'Happenings are not a composite or 'total' art, as Wagnerian opera wished to be; nor are they a synthesis of the arts' (2003: 62). Indeed, one can imagine Kaprow provided a cue for Westbrook by saying:

> Total art has grown from attempts to extend the possibilities of one of the forms of painting, collage, which has led us unknowingly toward rejecting painting in any form, without, however, eliminating the use of paint [...] Someone trained as a composer may begin to create in this new art form by showing a preference for sounds over odors, but this person, at the same time, will not be dealing simply with the older art of music any more than I believe I am engaged in the arts of painting, sculpture, or architecture. (2003: 11)

The happening has: 'a history that goes back through Surrealism, Dada, Mime, the circus, carnivals, the traveling saltimbanques, all the way to medieval mystery plays and processions.' (2003: 16); these events are 'essentially theatre pieces' (2003: 17). But a happening 'has no plot, no obvious 'philosophy', and is materialized in an improvisatory

fashion, like jazz.' (2003: 18). Westbrook's structures used some very basic forms (triads and cadences for examples) which accords with Kaprow's 'Platonic faith' in 'vaguely mystical attributes of Forms' (2003: xv); cycles and patterns were inspired by the 'systems and cycles of nature and human affairs, artworks or situations that recirculate' (2003: xvi). Discovering these 'forms' for himself was a Westbrook strategy. Similarly Kaprow said of Jackson Pollock that his discoveries had a 'peculiarly fascinating simplicity and directness', 'the stuff of his art a group of concrete facts seen for the first time', and that 'few individuals can be lucky enough to possess the intensity of this kind of knowing' (2003: 7).

In broader terms, as a study of jazz, I have brought together some personal methodologies in jazz harmony that appeared transmitted and mutated informally by word-of-mouth and/or by-ear. Also I have gone some way to responding to McKay's concerns about British jazz as 'an indigenous voice in an American form' (2005: ix); McKay said:

> Here I am referring to the detailed work [...] on the cultural politics of jazz in Britain, the ways the cultures of jazz have been used or understood by musicians, critics, and enthusiasts, as well as by its enemies, in British social and political realms. I deplore the lack of attention that has been paid to the ideological development and engagement of jazz in Britain. (2005: x)

One of the reasons for the 'lack of attention' has been the failure to focus on the difference between 'English jazz' and 'jazz in England'. The latter is unproblematic as imported (and imitated) American jazz styles not requiring the contextual examination of the former as *jazz culture*. It is undoubtedly the case that Westbrook's music is, culturally, English jazz at its most intentionally obvious, and this is to the extent that what Boulton predicted of British jazz in 1958 I feel applies today only to Westbrook's music:

> Whether or not this British style will eventually be considered of any permanent value is for a later generation to decide. Our point is that, whether we like it or not, whether we believe it or not, whether we support it or not, and whether we consider it good or bad, it exists. And it exists because jazz, having found itself in a new environment, played by and for people with a new background, must of necessity be changed. The Englishness which permeates the music of Purcell, Boyd, Sullivan, Elgar, Delius, and Vaughan Williams, will find its way into jazz, do what we can to prevent it. (1958: 110)

It is appropriate to finish with a rhetorical flourish - Westbrook created some magnificent jazz, but in a sense he destroyed jazz in doing so.

BIBLIOGRAPHY

Ackroyd, Peter. 1999. *Blake* (London: Vintage)

Aebersold, Jamey. 1974. *Volume 3 -The ii-V7-I Progression* (U.S.A.: Jamey Aebersold Jazz Inc,)

--------. 1985. *Volume 33 - Wayne Shorter Jazz Classics* (U.S.A.: Aebersold Jazz Inc.)

--------. 1991. *Volume 47 - I Got Rhythm* (U.S.A.: Aebersold Jazz Inc)

--------. 1996. *Volume 75 - Countdown to Giant Steps* (U.S.A.: Aebersold Jazz Inc)

--------. 2000. *Volume 54 - Maiden Voyage* (U.S.A.: Aebersold Jazz Inc)

--------. 2004. *Volume 108 - Joe Henderson: Inner Urge* (U.S.A.: Aebersold Jazz Inc)

Alloway, Lawrence. 1974. 'The Development of British Pop', in Lucy Lippard (ed.), *Pop Art* (London: Thames and Hudson), pp. 27-68

Ansell, Kenneth. 1977a. 'Company and Derek Bailey', *Impetus*, 6: 240-244

--------. 1977b. 'Paul Rutherford', *Impetus*, 6: 264-266

--------. 1978. 'Harry Miller', *Impetus*, 8: 361-366

--------. 1979. 'Henry Cow', *Impetus*, 9: 375-378

Bailey, Derek. 1992. 'On the Edge', <www.youtube.com/watch?v=yp-oZbmsQVw> [accessed 10/6/12]

--------. 1993. *Improvisation: It's Nature and Practice in Music* (New York: DaCapo)

Basie, Count. 1986. *Good Morning Blues: The Autobiography of Count Basie* (London: Heinemann)

Bauer, Bob. 1988. 'Musical Editor's Foreword', in Chuck Sher (ed.), *The New Real Book: Bb version* (USA.: Sher Music Co)

Berendt, Joachim. 1976. *The Jazz Book* (St Albans, Herts.: Paladin)

Beresford, Steve. 2001. 'John Zorn' (BBC radio),<www.youtube.com/watch?v=60dEG55SsDg&feature=related> [accessed 10th June 2012]

Berger, Peter L, and Brigitte Berger, and Hansfried Kellner. 1977. *The Homeless Mind* (England: Pelican)

Berger, Peter L. 1979. *Facing Up to Modernity* (England: Penguin)

Bergonzi, Jerry. 1996. *Jazz Line: Inside Improvisation Series Volume Three* (Germany: Advance)

--------. 2000. *Thesaurus of Intervallic Melodies: Inside Improvisation series Volume Five* (Germany: Advance)

--------. 2006. *Hexatonics: Inside Improvisation Series Volume Seven* (Germany: Advance)

Berle, Arnie. 1983. *How to Create and Develop a Jazz Sax Solo* (U.S.A.: Mel Bay)

Berliner, Paul F. 1994. *Thinking in Jazz: The Infinite Art of the Improviser* (London: University of Chicago Press)

Bishop (Junior), Walter. 1976. *A Study in Fourths* (U.S.A.: Calden Publishing)

Bouchard, George. 2001. *Intermediate Jazz Improvisation: Study Guide for Developing Soloists* (U.S.A.: Aebersold)

Boulez, Pierre. 1986. *Orientations* (London: Faber and Faber

Boulton, Davis. 1958. *Jazz in Britain* (London: W.H.Allen)

Brecht, Bertolt. 1978. *Brecht on Theatre: The Development of an Aesthetic*, ed. trans. John Willett (London: Methuen)

Callas, Nicolas. 1974. 'Pop Icons', in Lucy Lippard (ed.), *Pop Art* (London: Thames and Hudson), pp. 163-172

Campbell, Gary. 1998. *Expansions* (U.S.A.: Hal Leonard)

Carr, Ian. 1973. *Music Outside*: *Contemporary Jazz in Britain* (London: Latimer)
--------. 2008. *Music Outside: Contemporary Jazz in Britain* (London: Northway; repr.)
Carr, Ian, Digby Fairweather, and Brian Priestley. 1995. *Jazz: The Rough Guide* (London: The Rough Guides), pp. 685-686
Case, Brian. 1979. 'Who Mixes Cabaret, Jazz and Rock, with Fire-Eaters and Sword Swallowers and Still Retains his Credibility?', *Melody Maker*, February 17th 1979, p. 24.
Case, Brian, and Stan Britt. 1979. *The Illustrated Encyclopedia of Jazz* (London: Salamander), pp. 207-208
Chambers, Ian. 1988. *Popular Culture: The Metropolitan Experience* (London: Routledge)
Chiswick, Linton. 2006a. 'Chanson Irresponsable 1'. *Jazz File,* BBC Radio 3, 22nd July
--------. 2006b. 'Chanson Irresponsable 2'. *Jazz File,* BBC Radio 3, 29nd July
--------. 2006c. 'Chanson Irresponsable 3'. *Jazz File,* BBC Radio 3, 5th August
--------. 2006d. 'Chanson Irresponsable 4'. *Jazz File,* BBC Radio 3, 12th August
Charleson, Bill. 1972. *Chord Patterns for the Saxophone* (Leeds: Leeds College of Music)
Clark, Philip. 2004. 'The Master of Irresponsible Song', *Jazz Review*, 63: 12-16
Cloonan, Martin. 2013. 'Shedding Light on 'The Ban'', *The Musician*, Autumn 2013: 34-37
Coker, Jerry. 1964. *Improvising Jazz* (New Jersey U.S.A.: Prentice-Hall)
Coker, Jerry, and Gary Campbell, and Jimmy Casale, and Jerry Greene. 1970. *Patterns for Jazz* (U.S.A.: Alfred Publishing)
Collier, Graham, and Jeff Clyne. 1995. 'Tunes Everyone Should Know', *Jazz Changes*, Summer: 10-11.
Coltrane, Jo*h*n. 1959. *Giant Steps* (Atlantic SD-1311)
--------, 1959b. *Cannonball and Coltrane* (Philips International 6336242; repr. 1965)
--------. 1962. *Coltrane* (Impulse IMPL8028; repr. 1976)
--------. 1965. *A Love Supreme* (Impulse IMPL8001)
--------. 1965b. *Ascension* (Impulse IMPL543413-2)
--------. 1967. *Expression* (Impulse IMPL0511312)
Cook, Richard, and Brian Morton. 1996. *The Penguin Guide to Jazz on Compact Disk: 3rd edition* (London: Penguin), pp. 1348-1349
------ . 2008. *The Penguin Guide to Jazz Recordings: 9th edition* (London: Penguin), pp. 1488-1490
Corpolongo, Richard Nano. 1990. *217 Sequences for the Contemporary Musician* (U.S.A: Nano Enterprises)
Cotterrell, Roger. 1976. *Jazz Now: The Jazz Centre Society Guide* (London: Quartet)
Crowe, Thomas Rain, and Nan Watkins. 2008. *Rare Birds* (U.S.A.: University Press of Mississippi)
Dallas, Karl. 1985. *The Morning Star*, May 13th
Dankworth, John. 1998. *Jazz in Revolution* (London: Constable)
Davis, Miles. 1949. *The Complete Birth of the Cool* (Capitol Jazz 724349455023; repr. 1998).
--------. 1959. *Kind of Blue* (Columbia Legacy CK 64935; repr. 1997)
--------. 1965. *E.S.P.* (Columbia 4678992; repr. 1991)
--------. 1966. *Miles Smiles* (CBS PC9101)
--------. 1967. *The Complete In a Silent Way Sessions* (Columbia Legacy COL 5162482; repr. 2001)
Denselow, Robin. 1980. 'Another Stranger on the Shore', *The Arts Guardian*, May 6th
Duncan, Andy. 1976. 'Mike Westbrook, Part One', *Impetus,* 4: 169-172
--------. 1977. 'Mike Westbrook, Part Two', *Impetus*, 5: 205-206
Dyer, Geoff. 2005. *But Beautiful* (London: Abacus)

Eichler, Frank. 1997. Mike and Kate Westbrook Darmstadt Jazz Forum 24th October 1997 <http://www.westbrookjazz.de/dstadt.html>
Eisler, Hans. 1999. *A Rebel In Music*, ed. by Manfred Grabs (London: Kahn & Averill)
Ellington, Duke. 2003. 'Wanderlust', in Hywell Davis (ed.), *Jazz Tenor Sax level: grade 2* (London: abrsm publishing), p. 9
Feather, Leonard, and Ira Gitler. 2007. *The Biographical Encyclopedia of Jazz* (New York: Oxford), p. 686
Fineman, Joel. 1989. 'The History of the Anecdote: Fiction and Fiction', in H. Aram Veeser (ed.), *The New Historicism* (London: Routledge), pp. 49-76
Fischlin. Daniel, and Ajay Heble. 2004. 'The Other Side of Nowhere', in Fischlin and Heble (ed.), *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue* (U.S.A.: Wesleyan University Press), pp. 1-42
Fox, John. ?. 'Theatre for Social Change' (photocopied pages located in the Westbrook Collection of the National Jazz Archive: no other details)
Fox, Charles, and Digby Fairweather. 1988. 'Mike Westbrook', in Barry Kernfield (ed.) *The New Grove Dictionary of Jazz*, Vol 2 (London: Macmillan), pp. 611-612
Frye, Northrop. 1990. *Fearful Symmetry* (U.S.A.: Princeton University Press)
Fucile, Gennaro. 2008. 'Mike Westbrook', *Musica Jazz*, 64: 37-48
Gabbard, Krin. 2002. 'The Word Jazz', in Mervyn Cooke and David Horn (ed.), *The Cambridge Companion to Jazz* (U.K.: Cambridge University Press), pp. 1-8
Gale, Matthew. 1997. *Dada and Surrealism* (London: Phaidon)
Gallagher, Catherine. 1989. 'Marxism and the New Historicism', in H. Aram Veeser (ed.), *The New Historicism* (London: Routledge), pp. 37-48
Gallagher, Catherine, and Stephen Greenblatt. 2001. *Practicing New Historicism* (Chicago: The University of Chicago Press)
Garrick, Michael. 2010. *Dusk Fire: Jazz in English Hands* (London: Springdale)
Garzone, George. 2009. 'Basics of the Triadic Chromatic Approach', *Downbeat,* May: 58-59
Gerard, Charley. 1978. *Improvising Jazz Sax* (New York: Consolidated Music Publishers)
Gibbs, Mike. 1970. *Michael Gibbs* (Vocalion CDLK 4253; repr. 2005)
--------. 1972. *Just Ahead* (BGOCD 679; repr.2005)
Glasser, Brian. 2002. 'The Governor', *Jazzwise*, 54: 34
Godbolt, Jim. 1986. *A History of Jazz in Britain: 1919-50* (London: Paladin)
Goldberg, RoseLee. 2001. *Performance Art: From Futurism to the Present* (London: Thames and Hudson)
Gordon, Dexter. 1987. *Go!* (Blue Note CDP07777 46094 2 5)
Greenblatt, Stephen. 1989. 'Towards a Poetics of Culture', in H. Aram Veeser (ed.), *The New Historicism* (London: Routledge), pp. 1-14
Gridley, Mark C. 2000. *Jazz Styles: History and Analysis* (New Jersey: Prentice Hall)
Grigson, Lionel. 1999. *Practical Jazz* (London: Stainer & Bell)
Grime, Kitty. 1979. *Jazz at Ronnie Scott's* (London: Hale)
Guilfoyle, Ronan. 2008. *Creative Rhythmic Concepts for Jazz Improvisation* (Dublin: Newpark)
Hancock Herbie. 1965. *Maiden Voyage* (Blue Note CDP-7 46339 2; repr. 1985)
Harle, John. 1992. *Saxophone Works* (Argo 433 847-2)
Harrison, Max, and Alan Morgan, and Ronald Atkins, and Jack James, and Jack Cooke. 1975. *Modern Jazz 1945-1970: The Essential Records* (London: Aquarius Books)
Heining, Duncan. 1997. 'Pathfinder', *Avant*, 2: 5
--------. 2006. 'The Outsider', *Jazzwise*, 95: 40-42

--------. 2008. ‘Free Spirit’. *Jazzwise*, 122: 34.
--------. 2010. *George Russell: A Story of an American Composer* (Plymouth U.K.: Scarecrow Press Inc.)
--------. 2001a, Unpublished Book Chapter on Mike Westbrook, 24th April 2011
--------. 2011b. Unpublished Book Appendix on *Marching Song*, 17th July 2011
--------. 2011c. ‘Art Wolf at 75’, *All About Jazz* <www.allaboutjazz.com/php article.php?id=40693> [accessed 12th November 2011]
Henderson, Joe. 1969. *Power to the People* (Milestone MCD 30130-2; repr. 2007)
Hobsbawm, Eric. 1998. *Behind the Times: The Decline and Fall of the Twentieth-Century Avant Gardes* (London: Thames and Hudson)
--------. 1999. *Uncommon People: Resistance and Rebellion in Jazz* (London: Abacus)
Holdeir, Andre. 1961. *Jazz: It’s Evolution and Essence* (U.S.A.: Grove Press Inc.)
Hopkins, David. 2004. *Dada and Surrealism: A Very Short Introduction* (Oxford: Oxford University Press)
Horn, David. 2002. ‘The Identity of Jazz’, in Mervyn Cooke and David Horn (ed.), *The Cambridge Companion to Jazz* (U.K.: Cambridge University Press), pp. 9-32
James, William. 1985. *The Varieties of Religious Experience* (New York: Penguin Classics)
Jones, Barrie. 1998. ‘Polytonality’, in Barrie Jones (ed.), *The Hutchinson Concise Dictionary of Music* (Oxford: Helicon)
Johnson, Bruce. 2002a. ‘The Jazz Diaspora’, in Mervyn Cooke and David Horn (ed.), *The Cambridge Companion to Jazz* (U.K.: Cambridge University Press), pp. 33-54
--------. 2002b. ‘Jazz as Cultural Practice’, in Mervyn Cooke and David Horn (ed.), *The Cambridge Companion to Jazz* (U.K.: Cambridge University Press), pp. 96-113
Kaprow, Allan. 2003. *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (California: The University of California Press)
Kern, Jerome. 1995. ‘All the Things You Are’, in Jamie Aebersold (ed.), *Giant Steps: Six Challenging Jazz Songs in all 12 keys*: *Vol 68* (USA: Jamey Aebersold Jazz Inc), p.17
--------. 2004. ‘All the Things You Are’, in Hal Leonard (ed.), *The Eb Real Book: sixth edition* (USA: Hal Leonard Corporation), p. 22
Kershaw, Baz. 1992. *The Politics of Performance: Radical Theatre as Cultural Intervention*. (London: Routledge)
Kuhn, Thomas. 1970. *The Structure of Scientific Revolutions* (Chicago: The University of Chicago Press)
Lake, Steve. 1977. ‘Cow: Moving Left’, Melody Maker, 16 April 1977: 38
Lamont, Duncan. 2003. *The Street Fighter’s Guide to Improvisation* (U.K.: SFG)
Larkin, Colin (ed.). 1999. *The Virgin Encyclopedia of Jazz* (London: Virgin)
Lateef, Yusef. 1981. *Repository of Scales and Melodic Patterns* (U.S.A: Fana music)
Levine, Mark. 1995. *The Jazz Theory Book* (USA: Sher Music Co)
Lewis, George. E. 2004. ‘Improvised Music After 1950: Afrological and Eurological Perspectives’, in Fischlin and Heble (ed.), *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue* (U.S.A.: Wesleyan University Press), pp. 131-162
Liebman, Dave. 1985. ‘Introduction’, in Jamey Aebersold (ed.), *Wayne Shorter: jazz classics*: *Vol 33* (USA: Jamey Aebersold Jazz Inc), p. 2
--------. 2001. *A Chromatic Approach to Jazz Harmony and Melody* (USA: Advance)
Lincoln Collier, James. 1981. *The Making of Jazz* (London: Papermac, Macmillan)
Lippard, Lucy. 1974. *Pop Ar*t (London: Thames and Hudson)
Lock, Graham. 1985. ‘Sweet Thunder’, *The Wire*, 14: 10-15

--------. 1994. *Chasing the Vibration* (Exeter: Stride Publications)
Lomax, Alan. 2001. *Mister Jelly Roll* (London: University of California Press)
Longo, Michael. 1983. *How to Sight Read Jazz and Other Syncopated Type Rhythms* (U.S.A.: Consolidated Artists Publishing)
Lyttelton, Humphrey. 2008. *Last Chorus* (London: JR Books)
Mantooth, Frank. 1986. *Voicings for Jazz Keyboard* (U.S.A.: Hal Leonard)
Marienthal, Eric. 1996. *Eric Marienthal's Comprehensive Jazz Studies and Exercises: for all instruments* (U.S.A.: Belwin Jazz)
Martin, Peter. J.. 2002a. 'Spontaneity and Organisation', in Mervyn Cooke and David Horn (ed.), *The Cambridge Companion to Jazz* (U.K.: Cambridge University Press), pp. 133-152
Matthew, Brian. 1962. *Trad Mad* (London: Consul, World Distributors)
Matthieson, Kenny. 1992. 'On Mike's Birthday', *The Wire*, 103: 16-18
McCarthy, David. 2000. *Pop Art* (London: Tate Publishing)
McKay, George. 2005. *Circular Breathing: The Cultural Politics of Jazz in Britain* (London: Duke University Press)
McLean, Jackie. 1962. *Let Freedom Ring* (Blue Note/Capitol 7243-5-91895-2-9 2; repr. 2003)
--------. 1963. *Destination Out* (Blue Note 32087)
Melly, George. 2000. *Owning Up: The Trilogy* (London: Penguin)
Miller, Glenn. 2003. *Swinging Miller Thrillers (*Jasmine JASCD 400)
Mingus, Charles. 1956. Pithcanthropus Erectus (Real Gone Jazz RGJCD221; repr. 2010)
--------. 1957. *Tijuana Moods* (RCA FXL1 7295; repr. 1962)
--------. 1959. *Mingus Ah Um* (Columbia CS 8171)
--------. 1963. *The Black Saint and the Sinner Lady* (Impulse A-35)
--------. 196?. *Right Now, Live at the Jazz Workshop* (America 30AM6063)
--------. 1971. *Beneath the Underdog* (Middlesex: Penguin Books; repr. 1980)
--------. 1975. *Changes One* (Atlantic SD16770698)
Mirigian, David. 1990. *Interval Studies* (U.S.A.: Fivenote Publishing)
--------. 1991. *Advanced Jazz Resources* (U.S.A.: Fivenote Publishing)
Monson, Ingrid. 1996. *Saying Something* (U.S.A.: University of Chicago Press)
Morton, Brian. 1992. 'Westbrook Ho!', *The Wire*, 104: 12-13
Muir, John, and Brian Priestley. 1985. 'Jazz and the Arts Council', *The Wire*, 14: 41, 51
Mumford, Meg. 2010. *Bertolt Brecht* (Oxford: Routledge)
Murphy, Lyle 'Spud'. 1957. *New Orbits in Sound: Lyle 'Spud' Murphy and his 12 Tone System* (Jazzcity FSRCD2254)
Neal, Mark Anthony. 2004. "... A Way Out of No Way': Jazz, Hip-Hop, and Black Social Improvisation', in Fischlin and Heble (ed.), *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue* (U.S.A.: Wesleyan University Press), pp. 195-223
Nelson, Jez. 2006a. 'Mike Westbrook at Seventy', *Jazz on Three*, BBC Radio 3, 24th March
--------. 2006b. 'ArtWolf Plus', *Jazz on Three*, BBC Radio3, 18th August
--------. 2011. 'Mike Westbrook: 75th Birthday Concert', *Jazz on Three*, BBC Radio3, 25th April
Nelson, Oliver. 1961. *The Blues and the Abstract Truth* (Impulse 0602517448162; repr. 2007)
-------- 1966. *Patterns for Improvisation* (U.S.A.: Aebersold Jazz Inc)
Nicholson, Stuart. 1999. *A Portrait of Duke Ellington: Reminiscing in Tempo* (London: Sidgwick & Jackson, Macmillan)
--------. 2005a. *Is Jazz Dead? (Or Has it Moved to a New Address)* (Abingdon: Routledge)

--------. 2005b. ‘Mike Westbrook: England’s Dreamer’, 1 (2005), <*www.jazztimes.com*> [accessed 12th July 2012]
--------. 2009. ‘Heavy Handed’, *Jazzwise*, 134: 13
Niehaus, Lennie. 1966. *Basic Jazz Conception for Saxophone: Volume One* (Hollywood U.S.A.: Try Publishing)
Norbury, Benjamin. 2006. *Trinity Guildhall Woodwind Syllabus Including Jazz: Flute, Clarinet & Saxophone - 2007-2011* (London: Trinity College London)
Nuttall, Geoff. 1968. *Bomb Culture* (London: MacGibbon & Kee)
Oakes, Philip. 1984. ‘Music, Poetry and All That Jazz’, *The Telegraph Sunday Magazine*, 409: 22-25
Osland, Miles. 1994. *Jerry Bergonzi Solos: Setting Standards* (U.S.A.: Dorn Publications)
Parker, Chris. 1987. ‘Mike and Kate Westbrook Play Sad Songs for a Broken Europe’, *The Wire*, 46, pp. 28-30.
--------. 2012. ‘Westbrook’s Kept Going’, <http://www.telegraph.co.uk/culture/music/ music- festivals/9664290/Westbrooks-kept-going-by-joy-of-making-music.html>
Parker, Tony. 1993. *The Greatest Swing Band in the World: The Ted Heath Story* (Oldham, U.K.: Hirst, Kidd & Rennie Ltd)
Peacock, Gary. 2003. ‘Vignette’, in Hywell Davis (ed.), *Jazz:The AB Real Book - Bb edition*, (London: abrsm publishing), p. 6
Pecora, Vincent P.. 1989. ‘The Limits of Local Knowledge’, in H. Aram Veeser (ed.), *The New Historicism* (London: Routledge), pp. 243-276
Persichetti, Vincent. 1961. *Twentieth Century Harmony* (London: Faber & Faber)
Piston, Walter. 1987. *Harmony, fifth edition* (New York: Norton)
Priestley, Brian. 1985. *Mingus: A Critical Biography* (London: Paladin)
Primack, Brett. 1977. ‘Sam Rivers: Blindfold Test’, *Downbeat*, 46(6): 29
Pukwana, Dudu. 1973. *In the Townships* (Virgin Records, Caroline Records C1504)
Rasula, Jed. 2002. ‘The Jazz Audience’, in Mervyn Cooke and David Horn (ed.), *The Cambridge Companion to Jazz* (U.K.: Cambridge University Press), pp. 55-68
Rattenbury, Ken. 1990. *Duke Ellington: Jazz Composer* (London: Yale)
Ricker, Ramon. 1976. *Technique Development in Fourths for Jazz Improvisation* (U.S.A.: PR Studios (CBS))
--------. 1996. *The Ramon Ricker Improvisation Series Volume 1: The Beginning Improviser*. (Germany: Advance)
--------. 1996b. *The Ramon Ricker Improvisation Series Volume 3: The ii-V-I Progression, Standard Tunes and Rhythm Changes* (Germany: Advance)
--------. 1999. *The Ramon Ricker Improvisation Series Volume 4: The Developing Improviser*. (Germany: Advance)
Rubin, William S. 1968. *Dada, Surrealism, and their Heritage* (New York: The Museum of Modern Art, New York)
Russell, George. 2001. *The Lydian Chromatic Concept of Tonal Organisation: Volume One: The Art and Science of Tonal Gravity* (U.S.A.: Concept Publishing Company)
Ryan, Kiernan (ed.). 1996. *New Historicism and Cultural Materialism: A Reader* (London: Arnold)
Salandy, Clary. 2001. *Stories From Notting Hill*, BBC Radio Four, 24th August 2011, also, <www.bbc.co.uk/iplayer/episode/b013gjxk Stories_from_Notting_Hill_Carnival_Clash/ >
Santin, Kellie and Cheryl Clark. 2005. *Creative Saxophone Improvising* (Oxford: Oxford University Press)

Searle, Chris. 2008. *Forward Groove: Jazz and the Real World from Louis Armstrong to Gilad Atzmon* (London: Northway)
Shaw, Roy. 1987. *The Arts and the People* (London: Jonathan Cape)
Sher, Chuck. 2005. *The European Real Book* (USA: Sher Music Co.)
Shera, Michael. 1966a. 'Mike Westbrook and his Orchestra', *Jazz Journal*, 19(1): 10-11.
--------. 1966b. 'Mike Westbrook', *Jazz Jourmal*, 19(2): 8
Shipton, Alyn. 1999. 'Mike Westbrook', BBC World Service, 13th March 1999
--------. 2008. 'Mike Westbrook'*, Building a Jazz Library*, BBC Radio 3, 18th October 2008
--------. 2010. *A New History of Jazz* (London: Continuum)
Shorter, Wayne. 1964. *Night Dreamer* (Blue Note / Capitol 0777-7-84173-2; repr. 1987)
--------. 1964b. *JuJu.* (Blue Note / Capitol CDP 7243-8-37644-2-6; repr. 1996)
--------. 1964c. *Speak No Evil* (Blue Note BST-84194; repr. 1987)
Sloboda, John. 2005. *Exploring the Musical Mind* (Oxford: Oxford University Press)
Slonimsky, Nicolas. 1975. *Thesaurus of Scales and Melodic Patterns* (New York: Schirmer)
Smith, Tommy. 2003. 'Ally the Wallygator', in Hywel Davies (ed.), *Jazz Tenor Sax level/grade 2* (London: abrsm publishing), p. 19
Smith Brindle, Reginald. 1997. *Musical Composition* (Oxford: Oxford University Press)
Snow, Michael. 2004. 'A Composition on Improvisation', in Fischlin and Heble (ed.), *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue* (U.S.A.: Wesleyan University Press), pp. 45-49
Steinel, Mike. 1995. *Building a Jazz Vocabulary: A Resource for Learning Jazz Improvisation* (U.S.A.: Hal Leonard)
Stern, Bobby. 2006. *The Melodic Minor Handbook: A Jazz Player's Perspective* (U.S.A.: Jamey Aebersold Jazz)
Styan, J.L. 2000. *Modern Drama in Theory and Practice 3: Expressionism and Epic Theatre* (Cambridge: Cambridge University Press)
Surman, John. 1972. *Jazz in Britain '68-'69* (Decca Eclipse ECS 2114)
--------. 1990. *The Road to St Ives* (ECM 1418 843 849-2)
--------. 2011. *Flashpoint: NDR Jazz Workshop April 1969* (Cuneiform Rune 315/316)
Swanwick, Keith. 2003. *Teaching Music Musically* (London: Routledge Falmer)
Taylor, Eric. 1993. *The AB guide to Music Theory* (London: abrsm publishing)
Thomas, J.C. 1976. *Chasin' the Trane: The Music and Mystique of John Coltrane* (London: Elm Tree Books)
Tippett, Keith. 1969. *You are here ... I am there* (disconforme 226)
Towns, Colin. 1997. *Dreaming Man with Blue Suede Shoes* (Provocateur Records PVC1017)
Tracy, Sheila. 1997. *Talking Swing: The British Big Bands* (Edinburgh: Mainstream)
Trelawny, Petroc. 2010. 'Mike and Kate Westbrook', *Music Matters*, BBC Radio 3, 6th February
Tyner, McCoy. 1967. *The Real McCoy* (Blue Note 97807-2)
Trilling, Lionel. 1972. *Sincerity and Authenticity* (London: Oxford University Press)
Veeser, H.Aram (ed.). 1989. *The New Historicism* (London: Routledge)
Viola, Joseph. 1963. *The Technique of the Saxophone: Part Two Chord Studies* (U.S.A.: Berklee Press Publications)
Wagner, Richard. 2010. *Art and Revolution* (Milton Keynes: Dodo books - Lightning Source)
Wason, Robert. 1988. 'Tonality and Atonality in Frederic Rzewski's Variations on *The People Will Never Be Defeated*', *Perspectives of New Music*, 26(1): 121
Weiskopf, Walt, and Ramon Ricker. 1991. *Giant Steps: A Players Guide to Coltrane's Harmony* (U.S.A.: Aebersold Jazz Inc)

--------. 1993. *The Augmented Scale in Jazz* (U.S.A.: Aebersold Jazz Inc)
Weiskopf, Walt. 1995. *Intervallic Improvisation. The Modern Sound: A Step Beyond Linear Improvisation* (New Albany U.S.A.: Aebersold Jazz Inc.)
--------. 2000. *Around the Horn: 21 Modal Scales and Arpeggios (*New Albany U.S.A.: Aebersold Jazz Inc,)
Weiskopf, Walt, and Ed RosenBerg. 2005. *Beyond the Horn: Expanding Your Improvisational Comfort Zone (*New Albany U.S.A.: Aebersold Jazz Inc.)
Westbrook, Kate. 2004. *Goodbye Peter Lorre* (Voiceprint VP346)
Westbrook, Mike. 1967. *Celebration.* (Deram 844852-2; repr. 1998)
--------. 1980. *The Westbrook Blake: Bright As Fire* (Impetus IMPCD 18013; repr. 1991)
--------. 1982. *The Cortege* (Enja ENJ-7087-22; repr. 1993)
--------. 1983. *After Smith's Hotel* unedited BBC master tapes (British Library tapes BLSA C602/116-117 and C602/240-242)
--------. 1984. 'Hotel Academy', *The Listener*, 8th November: pp. 34-35
--------. 1986. *Love for Sale* (HAT ART 2031)
--------. 1988. *London Bridge is Broken Down* (Virgin Venture CDVEB13)
--------. 1995. 'The Credibility Gap', *Jazz On CD*, 17, pp.16-18
--------. 1998. *Orchestra of Smiths Academy* (Enja ENJ09358-2)
--------. 1999a. *Metropolis* (BGO CD454)
--------. 1999b. *Glad Day* (Enja ENJ09358-2)
--------. 2001. *Pierides* (Jazzprint JPVP119)
--------. 2002. *Chanson Irresponsable* (Enja ENJ-9456 2)
--------. 2002b. *The Lift/L'ascenseur* (Voiceprint/Jazzprint JPVP130CD)
--------. 2006. *Citadel Room 315* (BGO CD713)
--------. 2007. *On Duke's Birthday* (hatOLOGY 635)
Wheeler, Kenny. 1969. *Windmill Tilter* (BGOCD944; repr. 2010)
--------. 1973. *Song for Someone* (psi 04.01; repr. 2004)
--------. 1976. *Gnu High* (ECM 1069 825 591-2)
--------. 1988. *Flutter By, Butterfly* (Soul Note 121146-2)
--------. 1990. *Widow in the Window* (ECM 1417 843198-2)
--------. 1995. *How it was then ...* (ECM 1538 523820-2)
--------. 2005. *What Now* (CAM 5005)
Wickes, John. 1999. *Innovations in British Jazz, Volume One 1960-1980* (Chelmsford: Soundworld)
Willett, John. 1984. *Brecht in Context: Comparative Approaches* (London: Methuen)
--------. 1986. *The Theatre of Bertolt Brecht: A Study From Eight Aspects* (London: Methuen)
Williams, Raymond. 1987. *Drama from Ibsen to Brecht* (London: The Hogarth Press)
Williams, Richard. 1982. 'Mike Westbrook', *The Times Saturday Review*, February 13th
Wilmer, Val. 1977. *As Serious as Your Life* (London: Quartet Books)
Wilmer, Val. 1977b. *Jazz People* (London: Quartet Books)
Winstone, Norma. 1971. *Edge of Time* (Argo/Decca ZDA148)
Wittgenstein, Ludwig. 1976. *Philosophical Investigations* (U.K.: Blackwell)
Wood, Anthony, and Chrissie Murray, and Chris Parker. 1985. 'The Sinking Fund', *The Wire*, 14: 38-39
Youngen, William. H.. 2005. 'European Roots of Jazz', in Bill Kirchner (ed.), *The Oxford Companion to Jazz* (Oxford: Oxford University Press), pp. 17-28
Zabor, Rafi. 1983. 'Mike Westbrook Plays William Blake's Greatest Hits', *Musician*, August

The Music of Mike Westbrook Volume Two

Gary Keith Bayley

Dissertation presented for the degree of
Doctor of Philosophy,
Department of Music,
University of Durham, England.
2013

Volume Two

Appendices

Appendix One - The Works of Mike Westbrook

All associated recordings are listed in Appendix Two: Recordings. Many live performances are listed in Appendix Six: A Profile of Touring Activity. Where reference is made to archive materials then details of the archives appear in Appendix Four. As my creating a catalogue for the 'Westbrook Collection' in the National Jazz Archive is still ongoing, where there are relevant materials I have made reference by adding a 'WC' box number, but this will be subject to revision. Music scores, full or partial, are housed in the Jerwood library archive, a listing of these appears in Appendix Four, and the existence of a score is shown here by a 'J' box number. Interviews with the Westbrooks are detailed in Appendix Three.

Early Works

1958: The Mike Westbrook Band was founded at Plymouth Art School by Westbrook and trombonist Ron Hills. In 1960 Westbrook formed a jazz workshop at Plymouth Arts Centre which became a regular eight-piece group. In 1962 a concert for Plymouth Arts Festival established a following for the band. Former band members Stan Willis and Lou Gare spoke of some Westbrook originals they played alongside standards and Ellington pieces around 1958-1962, but they were unable to recall details other than the through composed ***Plymouth Sound*** **(1960?)**. I was unable to locate any details during the archiving process, although it may be all or part of the 'Plymouth Concert' recording that was located.

After a move to London in 1962 Westbrook reformed an eight-piece, and in 1963 it became an eleven piece band playing concerts and dances in colleges. Archives revealed a type-written, un-authored, statement: 'The repertoire consisted of compositions and arrangements by Westbrook and Surman that encompassed big-band material, be-bop, standards, experimental compositions and the first extended works'. Regarding the extended works, references were found to Westbrook's ***Departure*** **(1964)** and ***Roseland***, **(1964)** and Surman's *Suite for Banu*, although no further details were located.

Mike Westbrook Sextet **(recorded 28th August 1966)** (WC4)

A six-piece band was formed in 1966 and an unreleased master tape of *The Sextet* was located during archiving. Its release was shelved in favour of the *Celebration* (1967) recording when a Decca/Deram contract was secured. It was not clear to me if this was intended as an extended-work or a compilation of songs. The labeling of tracks was as follows: 'Tape One: 1. My Lament (6:00). 2. A Three Note Theme (10:26). 3. And Don't Come Back (5:19). 4. Marching Song (8:30). 5. Trombone in the Basement (8:30). 6. Ballad (A Three Note Theme: out-take). 7. Trombone in the Basement - not the same as track 5 (out-take). Tape Two: 1. Trombone in the Basement (?) - not the same composition as track 5, tape 1. 2. As 1. (audible distortion on drums).'

***Celebration* (1966): 'Happening' Version** (WC4)
Shera (1966) and Wickes (1999: 52) have told of an outdoor event at Dartington, Devon, that involved playing for dancers. Schoenfield claimed that the event was named *Celebration* and involved fifty dancers and acrobats; he also claimed that the work lasted two hours and consisted of fifteen pieces (Westbrook 1967: sleevenote). Westbrook said that depending on audience response the pieces could be extended through improvisation and that at this particular event a calypso tune went on for 'almost three quarters of an hour' (Shera 1966). It is likely *Celebration* named a 'happening' that involved a 15 piece canon of music.

***Celebration* (1967): Concert Versions**
A brief archived document relates a two-and-a-half hour suite by a twelve-piece band premiered at Liverpool University Festival and states: 'The suite paralleled the music with the events of a day, with jazz in its many forms reflecting changing moods and human situations.'. This work was necessarily adapted for further concerts at Ronnie Scott's Club and 'The Old Place', and on radio and television, because of time constraints.

***Celebration* (1967): Recorded Version** (WC4)
Westbrook's notes give the date of composition as 1967, but this is likely to be the date of the creation of the 'concert version'. The recording was of eight of the fifteen pieces which made for a 45 minute formal 'first set' of this work as the timing was a convenient length to fill one half of a concert performance as well as a commercial LP recording. The pieces are:1. Pastoral. 2. Awakening. 3. Parade. 4. Echoes and Heroics. 5. A Greeting. 6. Image. 7. Dirge. 8. Portrait. This was Westbrook's first commercially available recording. An archived document stated that some material was by John Surman, but is not specific.

***Marching Song* (1966/1967, recorded 1969)** (WC4)
The recording featured some compositions by John Surman (uncredited), these were 'Tension', 'Prelude', 'Waltz for Joanna' , according to Duncan Heining (Heining 2011b), however the later 2009 edition of the recording assigns Surman's name to 'Tension', 'Prelude', and 'Tarnished'. The recording met with public and critical success but has been misunderstood as an anti-*Vietnam* war work as described in this study. Westbrook dispelled for me the notion that the work related to the play *Marching Song* (1954) by John Whiting, even though there is an obvious Brechtian similarity in the respective approaches of the artists. An archived statement described it as: 'A programmatic composition, it traced events leading up to, during and after a battle. It embraced a wide range of music - orchestral, brass band, big band, jazz and free improvisation.'. As of 2012 Duncan Heining was intending to offer a feature on the war aspect of this work in the form of an appendix in his forthcoming book on British jazz of the 1960's. It was premiered at Plymouth Arts Festival and performed subsequently at major festivals including Camden, Bath, and York. The pieces on the recording are: 1. Hooray! 2. Landscape. 3. Waltz (for Joanna). 4. Landscape (II). 5. Other World. 6. Marching Song [355]. 7. Transition. 8. Home. 9. Rosie. 10. Prelude. 11. Tension. 12. Introduction. 13. Ballad. 14. Conflict. 15. Requiem. 16. Tarnished. 17. Memorial.

[355] 'Marching Song' may be the same as the song of the same name on *The Mike Westbrook Sextet* (1966).

***Live at Montreux* (1968)**
The Sextet represented Britain at The Montreux Festival: *The Sextet* was Westbrook's main working band during the 1960s. A tape was found and professionally transferred to CD. By audition the performance features some unidentified material previously unrecorded, plus pieces from *Celebration* and *Release* all segued. It is important as an example of an improvised montage live-performance work.

***Release* (1968, recorded 1968)** (WC4)
This work optimized Westbrook's conceptual approach of using collage/ montage. It was premiered at the former Ronnie Scott's Club, renamed 'The Old Place', and recorded by the Westbrook double band of *The Sextet* and *The Other Band* sometimes collectively called *The Concert Band*. An archive statement referred to the stylistic mix as: 'A kaleidoscope of popular music ...'. The tracks, not all composed by Westbrook,[356] are: 1. The Few (I). 2. Lover Man. 3. For Ever and a Day. 4. We Salute You! 5. The Few (II). 6. Folk Song (I). 7. Flying Home. 8. Sugar. 9. A Life Of Its Own. 10. Take Me Back (I). 11. Rosie. 12. Who's Who. 13. Gee Baby, Ain't I Good To You. 14. Can't Get It Out Of My Mind. 15. The Girl From Ipanema. 16. Folk Song (II). 17. Take Me Back (II). Archive materials indicate that it was much less performed that *Celebration*, *Marching Song* and the later *Metropolis*: all of these were all performed contemporaneously.

***An Evening With You* (1968)**
There is a single brief reference to this in the archives. It was probably a montage of existing work similar to *Live at Montreux* (1968). An archived statement said: 'A further amalgam of mixed musical styles for the 10-piece Concert Band, first presented by the London Jazz Centre Society at Conway Hall, London. AN EVENING WITH YOU was later broadcast and performed live on many occasions, including the 1969 Melody Maker Poll Winners Concert.'. This work demonstrates the critical bias towards recordings as despite its frequency performed as a repertoire piece, because not recorded, it does not appear in the literature.

***Metropolis* (1968/9, recorded 1971)** (WC2)
Westbrook's first work as a professional musician; he obtained a £500 Arts Council Bursary to write it (Carr 2008: 32-33; Westbrook 1999a: sleevenote). It is clear that by 'write' what was meant was the bringing together of material that had been evolving over a number of years and synthesizing it into a montage. It can be characterized as a fusion of jazz and rock and free improvisation. This was unusual in its time as these categories were often preferred, by the respective exponent musicians, to be kept mutually exclusive. The fusion was said to be 'inspired by city life' in an archived statement. The large scale version was premiered by the London Jazz Centre Society (JCS) at the Mermaid Theatre May 18 1969. This work has been performed with forces of 4 [357] to 25 (Westbrook 1999a: sleevenote). The 1971 recording has 23, Westbrook's private notes state: 'Written for 17-piece orchestra with an Arts Council Bursary'.[358] He also arranged the piece for a small group he didn't know in Finland (Helsinki) as well as for *The Sextet*. When faced with an opportunity in Denmark to use the five trumpets and five trombones of the Danish Radio Big Band shortly afterwards, he re-scored it (Carr 2008: 32). The titles on the recording are 'Parts I - IX'. Some pieces appear on *Live* (1972).

---

[356] Composer credits are given in Chapter One.

[357] Probably the four given under *1970* below.

[358] Discovered during the archiving process at Westbrook's Dawlsih home April 2010.

(*Marriage of Heaven and Hell* (1968)) (WC9)
This appears on a list of events for *Welfare State Theatre* for Lancaster University, December 1968. In a photocopied document entitled *Theatre for Social Change* (no details, but authored by John Fox) it was said to have used professional circus performers, pigeons and llamas, a dancing bear, and poets. It was staged by John Fox with Boris Howarth 'on a vast monument in a park'. A single letter from Fox to Westbrook states he had been asked to produce a piece on this William Blake work but it was not clear how or whether Westbrook was involved. Fox may have used it as an exemplar of his work for Westbrook, as such it may have influenced Westbrook's approach to the *Earthrise* (1969) work and the *Cosmic Circus* group.

***Earthrise* (1969)** (WC4 & 9)
Recordings I thought lost were located during archiving. This was Westbrook's first full multi-media work. Commissioned from Westbrook by Sir Bernard Miles for his Mermaid Theatre [359] and performed November 1969. Westbrook chose to collaborate with John Fox, and involved a 25 piece rock orchestra, plus singer Norma Winstone, circus performers, back-drop projection of still photographs, projected visual effects, and dramatic lighting. It also involved costumes, fancy dress, puppets, and acting and dancing. The topical theme was the exploration of outer space, its premiere coincided with Apollo 11 moon landing. Important are the details Westbrook related to Ian Carr regarding its content and reception (2008: 36-38). Later versions deliberately added more technology in the form of pre-programmed lighting by 'Cyberdescence' (that Westbrook would use for his *Copan/Backing Track* (1971)), 1000 watt amplification, 3 film and 2 overhead projectors, 30 lanterns and 5 spot-lights, 10 cinema screens, and up to 50 support staff. This was despite the later adaptation being a more compact portable traveling-circus touring-form for the *Cosmic Circus* multi-media group: co-directed by Mike Westbrook and John Fox. '*Cosmic Circus'* was Westbrook's name for the combined Mike Westbrook 'small' band and John Fox's *Welfare State* theatre group, it was intended that it be expanded on an ad-hoc basis by performers local to particular venues. Part of what *Cosmic Circus* was about was the exploration of the use of technology,[360] Fox estimated the cost of technology to have been £10,000, but the Arts Council did not provide money for capital equipment, and *Cosmic Circus* did not receive direct subsidy, instead equipment was hired as affordable from takings of an average of audiences of 'over 90% of capacities'. It was performed at: Essex University (May 1970) as the Mermaid Theatre version, and then adapted to the touring *Cosmic Circus* versions tailored for specific venues. Northcott Hall Exeter University (July 1970) was by ten piece group using giant inflatables for a seated audience. The Gardner Centre, Sussex University, Brighton (February 1971) was performed over three days by a twenty piece group, the inflatables were kept and Scarri the unicyclist added. The Swansea University (March 1971) event was held in an open auditorium where the audience was encouraged to dance. Liverpool University (May 1971), was as Swansea but a 'town' audience supplemented student attendance. Queens Hall Leeds (July 9 and 10) was part of the International Theatre Festival. A circus-ring approach was adopted and some acts were presented simultaneously. The audience could roam freely and

---

[359] 'Bernard Miles had the idea of using the Mermaid Theatre for jazz and he offered to commission a new work from Westbrook.' (Carr 2008: 35-36).

[360] Fox has said: 'The Welfare State use existing and traditional theatre forms [...] Cosmic Circus is at the other extreme, developing the technological side rather than the natural [...] If man really does pollute the planet so that there is no nature left and it's all completely artificial cities, people would still be able to create something real, entertainment, art, out of completely artificial technological means and I suppose that is what Cosmic Circus is trying to do.' (Fox, no date).

joined the added opening elegy and funeral procession for Russian astronauts that died shortly before the performance. Lanchester Polytechnic (7th October 1971) had new songs added, more slides added, new nightmare sequences, new computer programmed light show by Cyberdescence. Exploding silver balloons released outside prompted enquiries from the police, Meteorological Office, and the Home Office. Despite the reference to 'many performances' three separate archived documents show the above 'happenings' only. There are cuttings of reviews, and programs, and letters relating to this work from Fox to Westbrook speaking of 'very particular images and general ideas', along with notes on the American space program, and notes for the program Introduction; there are references to audience participation as 'essential'.
In box WC9 are sheets of words/lyrics by Fox.[361]

***Rural Naming Ceremony* (1969 Summer) and *Urban Naming Ceremony* (1969 Christmas) (WC9)**
Fox has set out accounts in an archived article. It is not at all clear that Westbrook was involved in the former event, but regarding the latter Peter Stark (administrator) stated that: 'the music has a very important function and a lot of time was spent rehearsing it and getting it right.' (Fox ?: 14). It is possible the latter was a *Cosmic Circus* event but the former, being rural, was by *Welfare State*. As a simple ceremony created for the naming of Fox's daughter, an archived statement stated: 'artists should re-consider, remake and invent rituals suitable for new situations in a changing society. The ceremony was created by the group, very simply, with materials to hand, embracing elements of traditional ritual and mediaeval theatre. The music too was made from very simple means, voices, solo or accompanied by acoustic guitar or harmonium, and a small marching band recruited from the group.'.

***Betrothal* (date ?)**
A brief archived note referred to a simple ceremony whose construction was similar to *Rural Naming Ceremony* (1969), the occasion was the betrothal of two members of *Cosmic Circus*.

***Circus Time* (1970)** (WC9)
From documentation the impression obtained was that this was an improvised 'happening' by *Cosmic Circus*: this was confirmed by Westbrook (by email 8th October 2011); I subsequently found a story-board. It was commissioned by Bradford Arts Festival, for St Georges Hall 28th February 1970; John Fox was a lecturer in art at Bradford Regional College of Art. It lasted 'a day', seven hours, and used two stages producing a fairground environment involving street carnival processions. Westbrook's band and the 30 piece Irwell Forge brass band, a steel band, the organ of St. Georges Hall, 50 musicians, gymnasts, wrestlers, clowns, puppets: 'over 100 performers' in total were presented in a circus-like manner by a ring master. There was a torch light procession, side-shows and stalls: an event program is located in the archive. Musically it was described as (polystylistically) consisting of jazz, pop, circus music, free improvisation and electronics.

---

[361] The sheets are headed: 'Threat', 'The Runway is Nearly Complete', 'Diary of a Space Tramp', 'The Desert of No Return', 'The House', 'Sunflower', 'New Hymn', 'Carol', 'The Time has Gone', 'New Years Celebration 1973', 'Link', 'Mad Song', 'Old Song', 'The Children of the Moon', 'A Song for Bradford 1970', 'Teddy Bears', 'Gardner', 'Old Man (a round)', 'The True Colours of Sergeant Major Dob', 'The Clown Song', and 'Circus Time Calypso'.

***Spring Event* (1970)** (WC9)
Revealed as an improvised 'happening' by *Cosmic Circus* from archive materials and confirmed as such by Westbrook (by email 8th October 2011). Commissioned for the Exeter University Festival (who also staged *Earthrise* (1969)) and held in the their sports hall, 20th March 1970, to commemorate the first day of spring. A makeshift rostrum was constructed in the middle of camouflage nets, trampolines, giant balloons. A scaffolding tower was erected to house projectors and speakers to project films and electronic sounds. There appears to have been some sort of accident where a gantry or tower for lighting/ sound collapsed injuring spectators. As with *Circus Time* (1970) many participants were recruited locally and included in the program were: thirty drum majorettes, model aircraft, army radio operators, a five aside football match, fencers, an exhibition of stuffed animals, and a 20-feet long home-made dragonfly. 'Mingling with the 500 strong audience were gymnasts, dancers, mountaineers and Army personnel, while the happening included a carnival procession'. An undated newspaper review cutting read: 'It should be realized that happenings such as the Exeter 'Spring Event' are not merely jazz concerts in unusual surroundings. Westbrook is the first to stress the importance of the multi-media effects in creating a unified whole.'. John Fox described it as: 'a cross between experimental theatre and a gymkhana'.

***Original Peter* (1970)** (WC9)
'Single' and LP versions of a *piece* with this name appear on the 2005 release of the *Love Songs* (1970) recording. But previously the *work* was commissioned by BBC2's *Review* program (April) as their first televised 'live happening'. *Cosmic Circus* took the form of a ten piece jazz/rock group, plus MasKar the magician, Las Vivas the Apache dance duo, a tatooist, sword swallower, razor blade eater, knife thrower, gymnasts and wrestlers, vocalist Norma Winstone, circus performers, an Assam moth collection, a Punch and Judy show, and overlapping film and projected stills and back-drop projections. It featured Original Peter, an 'acrobat and hand balancer'.[362]

***Love Songs* (1970, recorded 1970)**
The title is of a 'pop' album recording as a montage work. Both 'single' and LP versions of 'Original Peter' appear on the 2005 version. The pieces are: 1. Love Song No.1. 2. Love Song No.2. 3. Autumn King. 4. Love Song No.3. 5. Love Song No.4. 6. Original Peter (single version). 7. Magic Garden. 8. Original Peter (LP version). Tracks 7. and 8. appear on the reissued recordings only. A single archived document referred to its being a work by Mike and Caroline Westbrook; the artwork of the recording states the words were by Caroline Menis, who was an active member of *Welfare State*. No further details were found in the NJA Westbrook Collection archive. See also *Horizon* (1970) below.

***Horizon* (1970 ?)**
This was a follow on pop project to *Love Songs*. Westbrook said with: 'the next lot of songs, *Horizon*, we really got it together. The *Love Songs* LP didn't do justice to the band or to the songs themselves.' (Carr 2008: 39). However Westbrook told me it was not now important and could be omitted from a list of works (personal email 8th October 2011). No recording was located during archiving but material may exist on an archived BBC 'Jazz in Britain' recording loosely entitled 'Love Songs'. A single archived reference was found that referred to: 'A suite of songs commissioned by Plymouth Arts Guild for the Mayflower '70

[362] The 2005 version of the *Love Songs* LP recording has a photograph of him.

celebrations, with words by Caroline Westbrook. Performed in Plymouth by Norma Winstone and the 10-piece band, HORIZON was subsequently broadcast and widely performed as part of the band's repertoire with Norma, notably at festivals in Prague, Warsaw and Krakow in 1971.'.

***1970* (1970)**
Approximately 27 minutes of unreleased recorded material by *The Quartet*: four sixths of *The Sextet* band (Osborne, Westbrook, Miller, Jackson). Titles and track numbers are given as: 'When Young', 4. 'But it Must Get Better, It Will Get Better'. Passed to me by Westbrook from his private collection in CD format complete with 'mock-up' artwork, these two tracks were almost certainly selected from a BLSA archived BBC radio transmission.

***Gala Land* (1971)** and ***It May Be* (1971)** (WC 4 and 9)
Probably *Cosmic Circus/ Welfare State* works/ events. These are referred to by name only in the archives, but there are no details of contents, developments, advertising, performances, or reviews.

***Copan / Backing Track* (1971)** (WC1)
Westbrook's 7 hour (as was *Circus Time* (1970)) 'vigil' for improvising musicians, and electronic rhythm 'backing track', and pre-recorded solo's, and pre-programmed light show (by Cyberdescence, who did *Earthrise* (1969)). I believe it to have only been performed twice: at The Guildford Festival, March 1971, and The Essex Festival, May 1971. The details of this work were presumed lost but a folder and scattered loose materials were found whilst conducting archiving activities at Westbrook's home in Devon (April 2010). The work is reconstructed to the best of my ability from graphs, photograph, diagrams, and the personnel details, in Appendix Five. These materials are now archived in a folder of the same name.

***Tyger* (1971, recorded 1971)** (WC1) (J1)
A commission from the National Theatre for a musical for the stage for Adrian Mitchell about the life of William Blake. It was Mitchell that selected Westbrook for the music. It ran in repertory from July 1970 until January 1972. The Westbrook band here appears to show a transition from his *The Other Band* to a version of his *Solid Gold Cadillac*. This work is important as with it Westbrook discovered his strength in composing songs in the conventional sense. It represents Westbrook's third encounter with Blake, the first (possibly) being *The Marriage of Heaven and Hell* (1968), the second being 'The Lineaments of Gratified Desires' performed in *Urban Naming Ceremony* (1969). The pieces are settings of words by either Blake or by Mitchell: 1. London Song. 2. Klopstock's Song. 3. Three Bloody Cheers. 4. When Sir Joshua. 5. A Man May Be Happy. 6. Box 505. 7. The Lineaments Of Gratified Desire. 8. The Children Of Blake. 9. Application. 10. A Poison Tree. 11. The Destroyers Of Jerusalem. 12. Let The Slave. 13. Chaucer's Song. 14. Shakespeare's Song. 15. Milton's Song. 16. Happy Birthday William Blake. 17. If You Can. 18. Poetry. 19. Joy. 20. The Fields. 21. I See Thy Form. The music was published by Sunbury Music. The master tape (archived) has additional material to the commercial recording as detailed in Chapter Six.

***Winter Rising* (1972)** (WC9)
A similar 20 piece multi-media event by *Cosmic Circus* to *Spring Event* (1970). Commissioned by Lanchester Polytechnic Arts Festival (who staged *Earthrise* (1969) in 1971). A flyer described: 'An Apocalyptic Composition for Landscape and Electronics.', and

there is also a review by Coventry Evening Telegraph, 5th February 1972, archived. It was held simultaneously in the main hall of the polytechnic and in the old grave-yard by Coventry Cathedral. A bespoke complex powerful sound system was designed by John Mitchell.

***The Lot Song* (1972)** (WC9)
A *Cosmic Circus* collaboration *c*ommissioned by Westminster Festival. There are three typed letters and one handwritten letter from Fox to Westbrook relating to this work. Fox wrote a poem, which was 'expanded' into a full-length electronic opera, inspired by the biblical story of Lot,. Premiered at St. John's, Smith Square, London, it involved Phil Minton, a chorus, seven musicians, 'constructions', and the acrobat Original Peter.

***Pandora* (1972 ?)** (WC9)
Reference is made to this 'new opera' work on a flyer for *The Apocalyptic High Dive into the Pit of Molten Fire* (1972) (below). Another reference was found to it as 'An opera by John Fox and Mike Westbrook - oxymoron - the structure of fantasy, by Welfare State. Welfare State processional theatre (Devon) - 1972.'. No other details were found. What was meant by 'processional theatre' is explained in the details of *Travels of Lancelot Quail* (1972).

***Travels of Lancelot Quail* (1972, possibly filmed for newsreel and documentaries)**
Street music written by Westbrook for *Welfare State* processional heatre. This was not a *Cosmic Circus* work and Westbrook did not perform. Possibly Westbrook was pursuing his *Solid Gold Cadillac* activities, and this work being 'traditional' (the theatre group toured the work, traveling as a circus, using tents, from Glastonbury to St. Michael's Mount) rather than technological meant it was written specifically for *Welfare State*:

> Lancelot Quail, Britain's new folk hero (a working-class hermaphrodite strong man) was presumed lost on Her Majesty's submarine Andrew [...] after following a mermaid on a ley line trail across SW England last September [...] Quail is living on a rubbish tip in NW Lancs. Rebuffed by the Department of the Environment, he is trapped in a labyrinth, but is constructing home-made wings and an elaborate radio telescope. Although Lancelot has lost the mermaid for ever, he is still seeking Beauty. The Beast and the Winter Tree King are hunting him down, but with luck on Spring Bank Holiday Monday, he will escape in one time or another. (Welfare State leaflet: *Beauty and the Beast*, dated Burnley, 19th to 28th May 1973)

The challenge to Westbrook was to write music that formed links between the individual activities taking place in a disparate fairground-like environment: that is to say, create a montage structure. The music was initially written for a two week residency at the Surrey Hall, Stockwell, London. It was then developed by *Welfare State* on a summer tour, and then subsequently during the processional performances along the way to St. Michael's Mount.

***The Apocalyptic High Dive into the Pit of Molten Fire* (1972)** (WC9)
A *Cosmic Circus* type event featuring high-diver Stanley Lindbergh and Edmond: 'Champion Gynmasts'. A program leaflet for what appeared a three day event at The Tower of London, 20th July 1972, stated that music was by *Solid Gold Cadillac*. That is to say, Westbrook's music and *Welfare State* are listed separately and the name '*Cosmic Circus'* does not appear. Further research revealed that there had been a parting of the ways when the theatre group came to favour *Welfare State* over *Cosmic Circus* and pulled out from a project where Westbrook had secured a (formal) *Contemporary Music Network* tour for *Cosmic Circus.* The participants were puppets, wrestling beefeaters, inflatables, fireworks, japanese fighting kites, a tightrope walker, fire-eater, amateur sword swallowers, escapologist, and The Man-in-Black throwing feathers at the crowd.

***Man Friday* (1972)** (WC4)
Musical score for a television play by Adrian Mitchell for BBC's 'Play for Today' series. Later it was adapted for the stage and *Solid Gold Cadillac* band and the *7:84 Theatre Company*, and performed Cambridge Arts Theatre, 4th-9th June 1973: a program for the event is archived. It is the story *Robinson Crusoe* from Man Friday's perspective.

***Live* (recorded 1972)**
This was a rock-jazz record title and constitutes a montage work. The majority of it was recorded at Kelly College, Tavistock, Westbrook's former boarding school. It was rejected by RCA for release, but Westbrook felt it important as 'the missing link' between the bands of *Cosmic Circus* and *Solid Gold Cadillac*; he said: 'There was a lot of continuity. Much of the material we did with *Solid Gold Cadillac* was written for shows we were doing with *Welfare State* and *Cosmic Circus*.' (Heining 2006: 40). 'Pleasure City' is audibly a version of 'VIII' , and 'Hyde Park Song' a version of 'IX', from the *Metropolis* (1971) recording. The pieces are: 1. Travellin'. 2. Compassion. 3. Down on the farm. 4. Pleasure City. 5. Hyde Park Song.

There then followed two recordings by the *Solid Gold Cadillac* band with its evolving flexible personnel. The names constitute album titles, montage programs.

***Solid Gold Cadillac* (recorded 1972)**
1. Technology (rock). 2. Let It Shine (pop). 3. March. 4. There Was A Man. 5. Morning Song. 6. We Do It (reggae). 7. The Island. 8. Greek Music I. 9. Greek Music II. 10. Pleasure City. 11. Solid Gold Cadillac.

and:

***Brain Damage* (recorded 1973)**
1. Overt'yer. 2. Lady Howerd. 3. Tacuarembo. 4. Elephant's Tales. 5. I Believe (the pop song). 6. Fortune Song. 7. The Sun. 8. Mermaid Song. 9. Anna Marie.10. Bilboare. 'Mermaid Song' probably refers back to *Travels of Lancelot Quail* (1972). 'Fortune Song' and 'Lady Howerd' later become repertoire pieces for *The Brass Band*.

***Road to Progress* (1972)**
Music score for a Shell Oil film; directed by Charles Mapleston for Malachite films.

***Going Places* (1973)**
Music score for the British Road Federation film: directed by Charles Mapleston. A cassette tape was located.

***Jungle Motorway* (1973 or 4 ?)**
No details found other than a cassette tape. It was probably a Mapleston film, like the two above; a brief mention is made in the archives to a 'film with a Nigerian setting'.

***Fanfare to the Sun* (1973?)**
No details found, but a cassette tape of a BBC broadcast by 'The Mike Westbrook Eight' was located. It is probably related to *Electric Fanfare* (1972), and the group may be the same as that on the *Heritage of Jazz* (1974) cassette tape.

***Electric Fanfare*: Version One and Version Two (1972/ 3?, recorded 1975)** (WC1)
Initially a short piece written for Graham Collier's ten piece band (perhaps as *Fanfare to the Sun*) commissioned by the Globe Theatre Trust. Westbrook later expanded the arrangement for his own big-band for use as the first-set on his touring of *Citadel Room 315* (1973) in 1975.[363] I obtained a decaying cassette recording (undated) of this work from Westbrook and had it professionally transferred to CD. The cassette tracks, in Westbrook's handwriting, were: 1. Fanfare. 2. Romantic Theme. 3. Histrionics. 4. Elegy. Total time 19:10. There are some brief mentions of this work in the *Citadel 315* folder in WC1.

***Citadel Room 315* (1973, Swedish ensemble version recorded 1974, British ensemble commercial release version recorded 1975)** (WC1) (J10)
This was commissioned by Swedish Sveriges Radio and was to feature mainly musicians of Swedish Radio Jazz Group, and John Surman. It appears Swedish radio associated 'Westbrook', 'Surman', and 'big-band', and hadn't realized that this association had ended with *Marching Song* (recorded 1969). The premiere was recorded in Stockholm in March 1974 but its use as a recording for commercial release was blocked by some Swedish musicians unhappy with their performances (Oakes 1984: 15).[364] Westbrook assembled a British band, again featuring Surman, and organized a 14 day tour supported by Arts Council funding (archives show the fee per engagement was £600, of which £300 was subsidy).

The British touring musicians were: saxophones, Stan Sulzmann, Mick Page, Alan Wakeman, Jeff Daley; John Surman up to October 15th and John Warren after. Trumpets: Martin Drover, Mike Davis, Mo Miller, Henry Lowther. Trombones: Malcolm Griffiths, Paul Rutherford, Geoff Perkins. Rhythm section: Dave Macrae, Brian Godding, Chris Laurence, Alan Jackson, John Mitchell. At a concert 28th June 1975 the personnel was: saxophones, Warren, Page, Wakeman, Dave Chambers, Hal Brooke. Trumpets: George Chisholm, Trevor Barber, Paul Cosh, Lowther. Trombones: Griffiths, Rutherford, Brown. Rhythm: Macrae, Godding, Steve Cooke, Jackson, Mitchell. RCA were invited to the performances (RCA recorded Westbrook's previous large ensemble work *Metropolis* (1971)) and agreed to a studio recording: this was commercially released in 1975. I obtained the Swedish recording from Westbrook; it was professionally transfered from 7.5 ips stereo master tape, to digital audio tape for 'cleaning', then to CD.

The importance of this work was that the arrangements are audibly the same on both recordings, British and Swedish. And the different line-ups above show that for the first time it was not the identity of the improvisers and improvisations that shaped the work; it was clear that Westbrook took a conventional approach in using any competent musician capable of interpreting the written parts. Despite the presence of extended improvisations the time appeared strictly controlled with the Swedish Orchestra at 61:07 and Westbrook's British Orchestra at 61:44. In calling it his first of his 'modern period', and a 'watershed', it can be taken that this work was important to Westbrook as a landmark, his first defined by a fixed notated score. The pieces are: 1. Overture, 2. Construction, 3. Pistache, 4. View From The Drawbridge, 5. Love and Understanding, 6. Tender Love, 7. Bebop de Rigeur, 8. Pastorale, 9. Sleepwalker Awaking in Sunlight, 10. Outgoing Song, 11. Finale.

---

[363] This was clarified in a email from Westbrook dated 8th October 2011.

[364] Westbrook gives a full and clear exposition of events.

***Love Dream and Variations* (1974, recorded 1976)** (J1)
Commissioned by Merseyside Arts Association and first performed in Liverpool, September 1974. A composition for big-band that featured, unusually for modern jazz, the trombonists. It was designed to stand alone in its own right despite its close proximity to the *Citadel Room 315* tour. The pieces are: 1. Slow, 2. Medium, 3. Fast, 4. Reprise, 5. Latin, 6. Waltz, 7. Interlude: Duke Ellington's Creole Love Call, 8. Bridge, 9. Ending. Interestingly the simple descriptive titles resemble those given on *Metropolis* (1971), and may show the influence of the British Improvised Music to play down the evocations of titles.

***Heritage of Jazz* (1974)**
Commissioned by Sherman Theatre, Cardiff, for American bi-centennial celebrations. A suite of jazz classics arranged for eight piece band plus tap dancer Will Gaines. Archive material indicates the possibility the band may be the same as that on *Fanfare to the Sun* (1973?).

***Trumpet Serenade* (1975, recorded 1976)** (WC1)
Initially a note was found in Westbrook's own archive in his house in Dawlish, Devon, simply stating: 'A suite for big band'. Westbrook later made available a decaying cassette recording (that I later identified as a BBC broadcast from 1976) which was professionally salvaged to minidisc, the sound cleaned, and transfered to CD. The tracks were given on the cassette in Westbrook's handwriting: 1. Trumpet Serenade. 2. Raised Voices. 3. That Soaring Feeling. 4. Calypso Joe. Total time 25:00. 'Calypso Joe' is audibly a similar arrangement to 'Calypso' performed by Westbrook's 2010 Big Band, and the same tune as 'Calypso - I Can't Pay the Rent' on *The Paris Album* by *The Brass Band*, it also appeared in *Bien Sur* (1980). There are some very brief references to this work by name in the *Citadel Room 315* folder, WC1.

***Wasteground and Weeds* (1975) (**see also ***Wasteground Concerto* (1986)**)
This was the first piece written by Mike Westbrook (music) and Kate Barnard (words) in collaboration. They were only recently a partnership and Kate Westbrook said they would go for walks around Poplar, London, on 'rainy Sundays where there was still bomb damage' (Trelawny 2010). A version appears on the compilation recording *Allsorts 1991-2009* (2009) by the *The Duo*. A version for large ensemble was written in 1981, revised 1986, but never performed until the score was re-discovered and realized at a concert given by a student big-band at the Guildhall School of Music 2006: the student band was directed by Martin Hathaway and featured Westbrook saxophone soloists Peter Whyman and Chris Biscoe.

***Mike Westbrook Brass Band Plays for The Record* (recorded 1975)** (WC9)
First recording by *The Brass Band* (Sound Associates Studio, London, released 1976). It consists of a montage of pieces (mostly) written and arranged by others: 1. Tuba Gallicalis. 2. Le Ballet Comique de la Reine. 3. Fortune Song. 4. Brigitte Bardot. 5. Punchinello. 6. Brother Can You Spare a Dime. 7. Come Sunday. 8. London Song. 9. Let the Slave. 10. Shall We Gather At the River. 11. Jelly Roll Blues. 12. Captives Rejoice. 13. Bartlemy Fair. 14. Kanonen Song. 15. Nobody Knows You When You're Down and Out. 16. Round Midnight. 17. A Poison Tree. 18. I See thy Form. 'London Song', 'Let the Slave', 'A Poison Tree', 'I See Thy Form' are Westbrook's settings of William Blake's words (see *Tyger* (1971)). 'Fortune Song' appears on *Brain Damage* (1972). 'Punchinello' and 'Bartlemy fair' are from *Bartemly Fair* (1975). *The Brass Band* materials were dissipated but have been gathered together and are in Box WC9; except five folders on Blake in Box WC1, two folders on *Bien Sur* in Box WC1, two folders on *Hotel Amigo* in Box WC2, and *Mama Chicago* in Box WC2.

***Bartlemy Fair* (1975)**
Commissioned by South Hill Park, Bracknell. Music score for adaption of Ben Jonson's *Bartholemew Fair* by Roger Savage. Some versions of the material were recorded on *Mike Westbrook Brass Band Plays for the Record* (1975). A cassette tape of 'Punch and Juliet' recorded at the South Hill Park event by *The Brass Band* was located and transferred to CD.

***History of Panto* (1976)**
Commissioned by BBC television. Music score for 'Omnibus' program.

***Bird Flower Song* (1977)**
No details located other than a recording.

***White Suit Blues* (1977)**
Commissioned by Nottingham Playhouse. Music score for a musical about Mark Twain by Adrian Mitchell. A radio adaptation must have been made as a cassette tape was found of a 1984 radio broadcast.

***Glad Day* (1977)**[365] (WC1)
Commissioned by Thames television. Music score for a feature by Adrian Mitchell marking the 150th anniversary of William Blake's death. It is likely that this contained material from Westbrook's dedicated Blake recordings *Tyger* (1971), but structurally it appears from descriptions to have had the improvised characteristics of a 'happening'. Nominated for a BAFTA 'Most Original Production' award.

***Give Us a Kiss Christabel* (?)**
A television play by Alan Plater written with *The Brass Band* in mind. No further details were found.

***Piano* (recorded 1976-1977)** (J1)
A recording of solo piano pieces played and composed by Westbrook: 1. Etune. 2. Westminster Bridge. 3. Spires Of Bright Green Grass. 4. Tender Love. 5. Anthem. 6. If Thou Must Love Me. 7. The Eagle. 8. Mandalay. 9. Song Of The Rain. 10. Holy Thursday. 11. My Old True Love. 12. The Cummerbund. 13. Innisfree. 14. Passing By. 15. Everyone Suddenly Burst Out Singing. 16. Foolin' Around. 'Holy Thursday' is a Blake setting. 'Tender Love' is from *Citadel Room 315* (1973)

***Goose Sauce* (recorded 1977/78)** (WC9)
The second montage program recorded by the *The Brass Band* (the first was *For the Record* (1971)). It is evident that some sub-sets of pieces were regularly performed as montages as shown by the sub-groupings. The pieces are: 1. (a) Goose Wing, (b) Wheel Of Fortune. 2. Gooseflesh. 3. Wheels Go Round. 4. Ten Cents A Dance. 5. Overture: Mother Goose. 6. Alabama Song (Weil). 7. Out Of Sorrow: (a) Mourn Not The Dead, (b) Anthem,(c) Jackie-ing.

***Mama Chicago* (1978 Recording and DVD)** (WC2) (J1)
Includes material originally commissioned in 1976 by The Crucible Theatre, Sheffield, for a musical about Al Capone called *Mama Chicago* by Roger Planchon and Michael Kustow. It

[365] *Glad Day* is also the title of a 1997 recording as well.

appears to have been abandoned because of the sudden popularity of the musical stage show *Chicago* (1975). Lyrics for the modified new work were by Adrian Mitchell, Michael Kustow and Kate Westbrook. This jazz cabaret was premiered at the Open Space Theatre, London, 1978, and same year it gained the Edinburgh Festival Fringe Award. It was extensively toured in Britain and Europe, and the recording was made in Hamburg. An abridged version was televised for the the BBC's 'Little Night Music', directed by Tony Staveacre, and the Westbrook's arranged for the commercial release of a DVD recording in 2010. The audio-recording has the tracks: 1. Overture, 2. Mama Chicago (I), 3. Mama's Boogie, 4. Mama Chicago (II), 5.Senator's Song, 6. Mama Chicago (III), 7. Voyage, 8. Shipwrecked Sailor, 9. Prelude, 10. Song of the Rain, 11. Prisoners' Hymn, 12. Pre-conceived Ideas, 13. Heart In Heart, Hand In Hand, 14. Goin' To Chicago, 15. Apple Pie, 16. Mama Chicago (IV), 17. Mama Chicago (V), 18. Windy City, 19. Titanic Song, 20. Concrete. The DVD recording draws the following pieces from a different performance, maintaining the order: 1. Overture, 2. Mama Chicago, 3. Shipwrecked Sailor, 4. Song of the Rain, 5. Titanic Song, 6. Concrete.

***Les Nuits Difficiles* (1979)** (WC9)
Commissioned by Sigma Festival, Bordeaux, France. A music theatre piece with script by Bernard Maitre for the six piece *The Brass Band* and five French actors. Also see *Bien Sur* (1980) below.

***Bien Sur* (1980)** (WC1)
An Anglo-French jazz revue with lyrics and scenario by Bernard Maitre (a fire-eating trombone playing performance artist), Kate Westbrook and Mike Westbrook, for an Anglo-French version of *The Brass Band* with Chris Biscoe (alto saxophone), Pierre Rigaud (tenor saxophone), Dave Barry (percussion). Premiered at Hammersmith Jazz Festival May 1980, records show it appears to have been toured between May 23- December 1980, the Tricycle Theatre 29th September - 11th October 1981, and the Bordeaux Festival as well as the Lyric Theatre, and (as indicated by a budget proposal document) a two week run for Norwich Arts. The archive materials regarding funding for this work are quite extensive; and also include the lyrics. There is a cassette recording of the Hammersmith concert and some of the compositions have appeared on *The Brass Band* recordings above, and their *The Paris Album* (1981) below. The four performance programs in the archive are different montages; combined the list reads: il Exist, drum solo, Mother Goose, Fortune Song, Concierge, tenor saxophone solo, Lady Howerd, If You Could See Me Now, mandolin duet, piano solo, Lullaby, Calypso, Une Vie, la Mort, Black, trio section, Ballad/ Auld lang syne/ Home on the Range, Knivshult (Ash Wednesday), la Concierge aux Camelias, Des Hirondelles, Bernard's solo, Bordeaux Lady, Madame, tenor saxophone duel, Scene d'amour, l'Egalite des Sexes, Concierge Triumphant, Queen of Sheba, Bien Sur. The archive contains a television scenario document, and a letter from Westbrook's manager Laurence Aston to Michael Kustow (June 1980) concerns performances at *The National Theatre* that probably did not happen.

***Great Gatsby* (1980)**
No details found other than a recording labelled 'Compilation for a Ballet Score'.

***Bright as Fire: The Westbrook Blake* (recorded 1980)** (WC1)
All of Westbrook's past and present settings of William Blake's words, recorded by *The Brass Band* plus a rhythm section, cello, and additional brass. 1. The Fields. 2. I See Thy Form. 3. London Song. 4. A Poison Tree. 5. Holy Thursday. 6. Let The Slave. See also *Tyger* (1971)

and *Glad Day* (1977) and *Glad Day* (1997). Additional details appear in Chapter Six. Recorded at The Music Centre, Wembley, and mixed by Tony Visconti at Good Earth Studios, Soho, London.

***Bridge (1)* (1980)**
Music-theatre event conceived for the International Theatre Festival in Santarcangelo, Italy. For *The Brass Band* and actors/performance artists of Piccolo Teatro di Pontadera and Cardiff Laboratory. No other details were found.

***Caught on a Train* (1980)**
Music Score for BBC television drama by Stephen Poliakoff, directed by Peter Duffell, produced by Kenneth Trodd, starring Peggy Ashcroft and Michael Kitchen. A work for *The Electric Brass Band* (the Westbrooks, Minton, Wakeman, Biscoe, plus Godding, Cook, Barry, Born.). It was recorded at CTS Studios, Wembley, 9-10th October 1980.

***The Haunt of Man* (1981)**
Score for two documentary programs about the environment. Directed by Mischa Scorer for Anglia television. The music fed into 'Erme Estuary' on *The Cortege* (1982).

***Jury* (1981)**
Title music for BBC television drama. No further details found.

***Mowgli's Jungle* (1981)**
Commissioned by Contact Theatre, Manchester. Music score for the stage musical of Adrian Mitchell's adaption of Rudyard Kipling's *Jungle Book*.

***The Paris Album* (recorded 1981)** (WC9)
The third, and final, commercial recording by the *The Brass Band*. (The band appears to have subsequently evolved into *The Electric Brass Band* as detailed above for *Caught on a Train* (1980), and below for *The Cortege* (1979-1982).) The track listing is: 1. Free as a Bird. 2. Kanonensong. 3. Long John Brown and Little Mary Bell. 4. Serpent Maigre. 5. Song of the rain. 6. Windy City Blues. 7. Bordeaux Lady. 8. Madame. 9. La Concierge. 10. L'egalite des sexes. 11. Ballad (Home on the Range). 12. Knivshult. 13. Calypso (I can't pay the rent). 'Long John Brown and Little Mary Bell' is a Blake setting but is an additional piece to those appearing on *Bright as Fire* (1980). The purpose/benefit of the recording appears to be to document a number of pieces from the unrecorded *Bien Sur* (1980) which are: 7, 8, 9, 10, 11, 12, 13. 6 is from *Mama Chicago* (1978). Regarding 13, other versions of 'Calypso' are referred to in *Trumpet Serenade* (1975) above.

***Hotel Amigo* (1981)** (WC2 and 4)
A jazz drama/music theatre work in three acts for the six piece *The Brass Band*. Music, lyrics and scenario by Kate and Mike Westbrook. It was premiered at the Tricycle Theatre, London, and subsequently toured. A television version was produced for Television South West in 1983, directed by Derek Fairhead. Designs and storyboard and other paperwork referring to the logistics of the staging of the show are extensively documented in the archives. A montage program was located showing: ACT 1: 1. Lederhosen, 2. The Lost Chord (Proctor/ Sullivan), 3. Happy but Sad, 4. Madame, 5. Y Viva Espana (Caerts/ Rozerstraten), ACT 2: 1. Volare (Modagno), 2. La Concierge, 3. Raised Voices, 4. Wonderful World (Weiss/ Thiele), 5.

Brother Can You Spare a Dime, 6. Long John Brown and Little Mary Bell, 7. The Human Abstract, 8. The Badger (a poem by John Clare), ACT 3: 1. Copacabana (Manilow), 2. Calypso: I Can't Pay the Rent, 3. Au Private (Charlie Parker), 4. Lady Bird (Tadd Dameron), 5. Half Nelson (Miles Davis), 6. The Ballad of Billy Hughes, 7. Heart Throb, 8. Wasteground and Weeds, 9. England Have My Bones. Songs from this show were included in *The Trio* recording *A Little Westbrook Music* (1983).

***Lovers of Their Time* (1982)**
Music score for a play in a Granada television series; directed by Colin Tucks.

***A Christmas Seasoning* (1982)** (WC9)
A 'Christmas jazz-cabaret' devised by Kate and Mike Westbrook for the Lyric Theatre Studio, Hammersmith, London. Archive materials indicate it to have been performed by *The Brass Band* in 1982, and possibly again in 1983. Four cassette tapes labelled 'Lyric Theatre Studio 18/12-1/1 year?' were located.

***The Cortege* (1979 - 1982)** (WC2) (J6)
Archive materials from *The Brass Band* folders reveal the formation of *The Electric Brass Band* consisting of: Mike and Kate Westbrook, Minton (trumpet and vocals), Biscoe and Wakeman (saxophones), Barry (drums), Brian Godding (electric guitar), Steve Cook (electric bass). Archived notes indicate the band appeared at Nancy, France, playing *Bien Sur* (1980), and that it was the nucleus of the 15 piece *Cortege Orchestra*. The work was a montage of new and previous material, but Westbrook created new orchestrations and arrangements. Formally it was premiered as a commission for The Bracknell Jazz Festival in 1979, but it continued to grow as material was added during extensive European touring up to 1982, when it was recorded. This was an important work as Westbrook was using matrices, patterns and permutations extensively throughout: as shown in Chapter Seven. It was also important in that Kate Westbrook sang in a range of European languages, and translations of European poetry used (a development of the Blake settings) were printed on the recording artwork. The pieces listed in brackets were established sequences: 1. It Starts Here, 2. Democratie, 3. Berlin 16.2.79, 4. Erme Estuary, 5. Knivshult/Ash Wednesday, 6. Ruote Che Girano [366] (Lady Howerd's Coach), 7. Piano, 8. Lenador, 9. July '79, 10. Enfance, 11. Cordoba, 12. Santarcangelo (Free as a Bird, Evening, Jerusalem, Dawn, Piped Music, Dirge, Didn't he Ramble, Cadenza), 13. Kyrie, 14. A Hearth Burns (Toper's Rant, Une Vie), 15. Graffitti.

***Caught in a Web* (1984)**
Music score for Channel 4 television documentary, directed by Toni de Bromhead for Charles Mapleston's Malachite Films.

***After Smith's Hotel: The Young Person's Guide to the Jazz Orchestra* (1983)** (WC3 and 4) (J5)
Commissioned by Aldeburgh Festival, Snape Maltings Foundation. Premiered at Snape Maltings, 2nd October 1983, and broadcast on BBC Radio 3, 13th November 1984. This is important as the first work that features Westbrook's *Smith's Hotel Chord* as a method of tonal organization. It was the last appearance of the large ensemble of *The Cortege* before it was disbanded. Much of the material was adapted for *On Duke's Birthday* (1984).

---

[366] Italian for 'Wheels go Round': see *Goose Sauce* (1977).

***On Duke's Birthday* (1984, recorded 1984)** (WC3) (J4)
Performed by *The Brass Band* expanded to 11-pieces. Commissioned by both Le Temps du Jazz Amiens, and Jazz en France, Angouleme, to mark the tenth anniversary of Duke Ellington's death, it was premiered at Maison de la Culture, Amiens, 12th May 1984. Some of it was a reworking of the *After Smith's Hotel* (1983) pieces and thus is important because of Westbrook's use of *The Smith's Hotel Chord* as a compositional and arranging device. Also important is that Westbrook was effectively using textures of a string quartet: violin, cello, electric guitar synthesizer, electric bass.
The recording of the premiere of the concert shows the program: 1. Checking in at Hotel Le Prieure, 2. On Duke's Birthday 1, 3. East Stratford Too-Doo, 4. On Duke's Birthday 2, 5. Music is ... ; there are no Ellington compositions present here. The program by *The Orchestra of Smith's Academy,* Queen Elizabeth Hall, 30th March 1995, was: 1. Checking in at Hotel Le Prieure, 2. On Duke's Birthday 1, 3. East Stratford Too-Doo, 4. On Duke's Birthday 2, 5. Breaking Up at Smith's Academy, 6. Music is ... . And a second half of 1. IDMAT (a deconstruction Of Ellington's 'It Don't Mean a Thing'), 2. Come Sunday, 3. Sophisticated Lady, 4. Jones, 4. I Got it Bad, 5. East St. Louis Toodle-oo, 6. Creole Love Call: excepting the first, these were all Ellington or Ellington/Strayhorn compositions. The work was revived in 2012 without 'Breaking Up ...': details appear in Chapter Seven.

***A Little Westbrook Music* (Recorded 1983)** (WC9)
The first recording by *The Trio* of Mike and Kate Westbrook and saxophonist Chris Biscoe, formed in 1982. The recording is a montage program, with pieces coming from the *The Brass Band* repertoire, Adrian Mitchell (track 2), *Bien Sur* (1, 5), *Hotel Amigo* (7), Blake settings (8)*, Cortege* (3), and *Mama Chicago* (9). 1. L'egalite des sexes, 2. Apple Pie, 3. Enfance, 4. Heart Throb, 5. Bordeaux Lady, 6. Kanonensong, 7. The Ballad Of Billy Hughes, 8. The Human Abstract, 9. Titanic Song

***Revenge Suite: Episodes in the Life of a Picaresque Heroine* (Performed 1985)**
Compositions and arrangements for Kate Westbrook's music-theatre show. Premiered at the Bloomsbury Theatre during the Bloomsbury Festival July 1985 by the six piece Kate Westbrook Ensemble: Georgie Born (cello), Lindsey Cooper (bassoon) (both from *The Cortege* and *The Orckestra/ Henry Cow*), Trevor Allan (vocals, accordion) (who later appears on *The Ass* (1985) recording), Chris Biscoe and Mike Westbrook (the other two-thirds of *The Trio*). Billed as 'a series of musical episodes in the life of a musical heroine', it involved songs, improvisations, coloured lights and slide projections, costumes and paintings. The title piece was new, the rest was a montage of existing pieces presented theatrically/dramatically showing the influence of Bertolt Brecht. The structure also shows the influence of the Westbrook collaborations *Mama Chicago*/*Bien Sur/Hotel Amigo* as music theatre conception. It was subsequently very important in its shaping the jazz-cabaret style of *The Trio*. It included 'Madame', 'Seerauber Jenny', 'Isaura', 'Une Vie', 'Lenador', and 'England Have My Bones', and 'Love for Sale' by Cole Porter ('Une Vie' and 'Lenador' were from *The Cortege*.).

***Love for Sale* (Recorded 1985)** (WC9)
The second recording by *The Trio*, again a montage like *A Little Westbrook Music* (1983), but with an evident greater emotional range and more animated delivery showing the influence of Kate Westbrook's *Revenge Suite* (1985). The pieces are: 1. Revenge Suite, 2. Lush Life, 3. Love For Sale, 4. England Have My Bones. 5.Enfance, 6. Buddy Can You Spare a Dime, 7. A

Poison Tree, 8. Bamboo Boogie, 9. In The Bleak Midwinter, 10. Seeräuber Jenny, 11. Sonnet, 12. Crazy For Swing, 13. Weltende, 14. Kanonensong, 15. Trio Blues, 16. Le Marin-Naufrage, 17. La Complainte du Titanic, 18. Bordeaux Lady. Many of these pieces can be detected in earlier recordings above: further details appear in Chapter Eight. It was recorded live at Theatre Dunoix, Paris, December 1985.

Looking into Paintings **(1985)**
Incidental music for a Channel Four/ Open University television documentary. Directed by Charles Maplestone for Malachite Films.

The Ass **(1985)** (WC1)
The first work by a group performance concept named 'Westbrook Music Theatre' (the second was *Pierides* (1986), and the third *Good Friday 1663* (1993)). It was commissioned by the D.H.Lawrence Centenary Festival, Nottingham, with funds provided by The Arts Council of Great Britain. Mike and Kate Westbrook collaborated on this work premiered at The Co-operative Arts Theatre, Nottingham. It was based on Lawrence's poem of the same name, and on his life in Taormina Sicily at the time of writing it. It was written for 6 actors (with Stephen Boxer as Lawrence) doubling as musicians for the Westbrook trio expanded to form *The Sicilian Band*. It was produced by Foco Novo Theatre Company, directed by Roland Rees, designed by Arlane Gastambde, with choreography by Pat Garrett. Intended as a touring work an archived statement read: 'The Ass toured a dozen British theatres and arts centres in the autumn of 1985.'. It was later adapted for radio for BBC Radio 3. Central to the work was the traditional song about a donkey 'Lu Me Sceccu'. The tracks of the recording were: 1. The Ass Dreams, 2. The Long Drawn Bray, 3. His Big Furry Head, 4. The Steppes Of Tartary, 5. The Rut Of Love, 6. The Triumphant Entry, 7. Porta Cappuccini, 8. Lu Me Sceccu, 9. Sciccareddu, 10. Escaping To Egypt, 11. All Mares Are Dead.

Pierides / Pier Rides **(1986, recorded 1986)** (WC3)
The second work by 'Westbrook Music Theatre' (after *The Ass* (1985)). Commissioned by Extemporary Dance Theatre for their English Spring tour 1986; music by Mike Westbrook and lyrics by Kate Westbrook. A dance/ music-theatre piece punning on the two themes of the Greek Muses (*Pierides*) and the fairground *(Pier Rides*). It combined the *The Dance Band* of four musicians with eight dancers choreographed by Emilyn Claid and designed by Jacqueline Gunn. The audio recording recorded and commercially released in 1987 was a mannered and condensed version of the live performances: Kate Westbrook said she preferred a BBC radio broadcast of 1987 (now archived) as being more characteristic. The tracks on the commercial recording are: 1. Parade of the Pierides, 2. Terpsichore: Dance, 3. Calliope: Epic, 4. Polyhymnia: Sacred Song, 5. Euterpe: Erotic Music, 6. Thalia - Lindy Hop, 'Air Mail Special' (by Charlie Christian), 7. Thalia: Pastoral Festival, 8. Melpomene: Tragedy, 9. Erato: Love, 10. Erato: Boogie, 11. Urania: Astronomy, 12. Clio: History. (Westbrook used Charlie Christian's 'Air Mail Special' again for *Jago* (1999).) The recorded live performance is noticeably different and played as a through-composed work in a different order to the above with omissions. The work was designed to be toured extensively and an archived statement reads: 'Pier Rides toured thirteen English theatres in over sixty performances in the spring and summer of 1986.'. Westbrook was inspired by the soundscape possible using Brian Godding, a 'non-reading' rock guitar synthesizer player and drum machine programmer, who had been involved with *Solid Gold Cadillac*, *Citadel Room 315*, and *The Electric Brass Band*.

***Rossini Pieces* (1984, recorded 1986, and subsequently adapted)** (WC3) (J9)
The Brass Band concept collected pieces over a period of time in the manner of the Blake words. There were also arrangements for non-Westbrook bands and for Westbrook's variously named *Big Band Rossini/ Mike Westbrook Orchestra/ Orchestra of Smith's Academy* large ensemble. *Big Band Rossini* versions was commissioned by Norddeutscher Rundfunk for the NDR Big Band, premiered in Hamburg in 1987. Westbrook creating his own large ensemble, *Big Band Rossini* (the band name), and performed it at the BBC 'Proms': the first jazz concert to have ever appeared in this annual concert series. This work was important because of its longevity and frequency of performances providing work from touring (as is evident in Appendix Six: A Profile of Touring Activity).

The seven piece 1986 Zurich recording and the 1986 live recording the day after have the same tracks and order: 1. William Tell Overture II, 2. William Tell Overture III, 3. The Thieving Magpie Overture, 4. L'Amoroso e Sincero Lindoro, 5. William Tell Overture IV, 6. The Barber of Seville Overture, 7. Thiev-ish Magpie, 8. William Tell Overture I, 9. Si Cinge il Pro'Guerriero, 10. Isaura, 11. Tutto cangia, 12. William Tell Overture V.

The live performance at 'the proms' in 1992 by *Big Band Rossini* was: 1. William Tell Overture II and III, 2. Thieving Magpie, 3 Factotum Al Bebop, 4 L'Amoroso Sincero Lindoro, 5 William Tell Overture IV, 6 Barber Of Seville, 7. Thieving Magpie, 8. William Tell Overture, 9. Si Cinge il Pro'Guerriero, 10. Isaura, 11. Tutto Cangia, 12 William Tell Overture V, 13. Encore - Funking Cinderella.

The 2013 performance of May 12th at Seale-Hayne, Devon) was: 1. William Tell Overture, 2. Thieving Magpie Overture, 3. L'Amoroso Sincero Lindoro (Barber of Seville), 4. Fete Champetre (William Tell), 5. The Barber (Barber of Seville). Interval. 6. Funkin' Cinderella (La Cenerentola), 7. Magpie (Thieving Magpie), 8. Once Upon a Time (La Cenerentola), 9. Idyll (William Tell), 10. Willow Song (Othello), 11. Hymn to Liberty (William Tell), 12. Gallop/Finale (William Tell). The 2013 performance Westbrook said was a return to his original work as conceived for NDR.

Many of these pieces are deconstructions of Rossini, as detailed in Chapter Eight, thus unlike Westbrook's approach of arranging existing The Beatles material for *Off Abbey Road* (1989). Together these two were the most widely toured works that Westbrook ever produced.

***Wasteground Concerto* (1986)** (see also ***Wasteground and Weeds* (1975), (1981)) (**J2)**.**
This was the first piece written by Mike Westbrook (music) and Kate Westbrook (words) in collaboration. She said they had only recently met and would go for walks around Poplar, London, on 'rainy Sundays where there was still bomb damage' (Trelawny 2010). A version appears on the recording *Allsorts 1991-2009* (2009) by the *The Duo*. The 1981 score almost certainly relates to the arrangement used in *Hotel Amigo* (1981). The full concerto was written for large ensemble in 1986 but for some reason never performed until the score was re-discovered and realized at a concert given by a student big-band at the Guildhall School of Music 2006. The student band was directed by Martin Hathaway and featured Westbrook saxophone soloists Peter Whyman and Chris Biscoe. A copy of a private recording was obtained of the concert for archive purposes.

***Shiftwork* (1986)**
Music score for BBC television drama series directed by Angela Pope that starred Maureen Lipman as a taxi driver. A decaying cassette recording (undated) of this work was obtained from Westbrook, salvaged, the sound cleaned professionally, and transfered to CD. The tracks are labelled M1 to M11 and each has a few scribbled notes, some illegible; for example: M1

slow, M5 sad, M7 rock, M8 waltz-like, M9 city streets. This well paid project funded the 'Dance Band' and audibly shows the influence of *Pierides*, in particular 'Calliope Epic', which is again evident in *London Bridge is Broken Down* (1987) ('Wenceslas Square').

***London Bridge is Broken Down* (1987)** (WC2) (J7)
A work for Jazz Orchestra (9 piece Westbrook band) and Chamber Orchestra (Le Sinfonietta, Orchestre Regional de Picardie, based at Amiens) and voice (Kate Westbrook): directed by Alexandre Myrat. Commissioned by Le Temps du Jazz festival, Amiens, it featured settings of English, French, and German, texts that Kate Westbrook sang in those respective languages. It was released over seven LP record sides, and later as a double CD recording (recorded Studio Pathe Marconi, Paris). Premiered in the Grande Theatre of the Maison de la Culture, Amien, 26th May 1987 (as was *On Dukes Birthday* in 1984), it was performed again in 1990 at St Ann's church in Limehouse with the Docklands Sinfonietta. This work is important as the first of the Westbrooks large scale fusions of jazz and opera. The tracks are:
Disc 1: London Bridge, 1. London Bridge is Broken Down, 2. Wenceslas Square, 3. Berlin Wall, (I) Nähe des Geliebten, (II) Belle-Vue Berlin Wall, (III) Traurig aber falsch.
Disc 2: (3. Berlin Wall continued) (IV) Ein Vogel, 4. Vienna, (I) Viennese Waltz, (II) Für Sie, 5. Picardie, (I) Blighters, (II) Les morts, (III) Picardie Three, (IV) Picardie Four, (V) Une fenêtre, (VI) Picardie Six, (VII) Aucassin et Nicolette.
Chapter Eight details the recycling of materials.

***(Don) Quichotte* (1988)** (WC3 and 5) (J16)
The second of the Westbrooks large scale fusions of jazz and opera. Instigated by Centre Culturel de Macon director Christopher Crimes, commissioned by L'Ensemble Justiniana, Besancon. A score was produced for six principal singers and 24 voice choir (The Franchie-Comte Polyphonic Centre Choir). The five piece jazz group initially was Westbrook (piano), Whyman (saxophones), Colin Smith (bass, accordion, synthesizer), Stefane Habert (guitar), Gerard Marais (guitar synthesizer)); at the premier it was the Westbrooks, Whyman, Smith, and Ric Bolton on synthesizer. A French wind band (harmonie) relating to the town in which it was performed was included: these were Macon Town, 80 piece Peugeot Cars Staff Harmonie, Belfort Regional Orchestra, Herricourt Town Harmonie, Besancon Conservatory Harmonie, Lons-Le-Saunier Town Harmonie, Poligny Town Harmonie.

The libretto was by Jean-Luc Lagarce (and Corinne Leonet) and the songs were written in collaboration with Kate Westbrook. It was directed by Charlotte Nessi (artistic director), and Claire Marie Mille (musical director). The premiere was scheduled for 2nd March 1989 but actually held 22nd April at Saonora, Macon, because the score went missing in the post on the way from England to France.[367] It was toured specifically in the Franche-Comte region. Nessi's overall concept was to get away from the elitism of the opera world; plans to televise the work for wider dissemination fell through. A tape recording was located of a live performance, complete with mock-up artwork, it was probably intended as a 'demo' tape only as the quality was seriously flawed with multiple fluctuations in volume level and electrical 'noise'. Five other recordings were also located (Appendix Two: Recordings).

***In a Fix* (1988)** (WC4)
Composition for *The Delta Saxophone Quartet*. This quartet featured Peter Whyman who first played with Westbrook's *The Dance Band* (*The Ass*, *Pierides*), and Chris Caldwell who would

[367] More details concerning the deception by a postman appear in 'Smith's Academy Informer' No14 February 1989, and No15 April 1989.

later play baritone saxophone in Westbrook's *Orchestra of Smith's Academy*. It was entirely notated apart from two improvisation features for Whyman. It was premiered 2nd October 1988 at the Almeida Theatre, London. (See also *Serpent Hit* (2009 and 2011).)

***Off Abbey Road* (1989)** (WC3 and 5)
This appears to have begun with a series of events organized by Filippo Bianchi (all with a strong pacifist emphasis) in Reggio Emilia, Italy, in 1988. All the Beatles films were shown alongside the concerts of new work that were commissioned by Comune di Reggio Emilia. Westbrook started with a similar approach to *On Duke's Birthday*, a tribute to Ellington that did not contain any of Ellington's music;[368] but in the end a brass band version of *Abbey Road* entitled *Off Abbey Road* was previewed in Conselice, near Ravenna, 16th December 1989. Technically the Premier was in Teatro Ariosto, Reggio Nell'Emilia, the year before. This and the Rossini pieces were easily the most widely toured works that Westbrook(s) ever produced. It was toured widely in 1989 through 1991. In 1990 the band played to an audience of 30,000 in Montreal. It was revived in 1995 for a Beatles festival in Trento, Italy, and toured widely again in 1996. The tracks recorded live at Willisau Jazz Festival, August 1989, for the commercially released recording were: 1. Come Together, 2. Something, 3. Maxwell's Silver Hammer, 4. Oh! Darling, 5. Octopus's Garden, 6. I Want You, 7. Here Comes the Sun, 8. Because, 9. You Never Give Me Your Money, 10. Sun King, 11. Mean Mr. Mustard, 12. Polythene Pam, 13. She Came in Through the Bathroom Window, 14. Golden Slumbers, 15. Carry That Weight, 16. The End.

***Seven Deadly Sins* (1989)**
Kate Westbrook with the London Symphony Orchestra conducted by John Harle. Performed at the Barbican as part of the 'Summer Pops' series. The first half of the concert program had material by Brecht and Weil (translated by Christopher Logue). The second half of the performance was 'Berlin Nights' narrated by Albert Finney and played by Harle's 'Berliner Band'; it contained works by Harle, Hollander, Weil, Raye's jazz standard 'I'll Remember April', 'White Jazz' by Gifford, and 'When I was a Child' by Finney & King. Although not directly a Mike Westbrook work it shows Kate Westbrook's influence within the partnership towards Brechtian material and performance usng a cabaret format.

***Moulin Rouge* (1990/ 1991)** (WC2 and 5) (J13)
Commissioned by the British Film Institute, BBC2, and Auditorium du Louvre (Paris). It was music for a silent film made at Elstree and directed by E.A.Dupront in 1928. Performed with the film in Lumiere Cinema, St Martin's Lane, London, by *Matrix Ensemble*, conducted by Robert Ziegler, its premiere was part of the London Film Festival in November 1990. It was performed again in 1991 in Paris (2nd-3rd February) and Harwich (29th November). Archives show that it was performed a few times subsequently by *Matrix Ensemble* as ad-hoc opportunities presented themselves. Westbrook wrote it for clarinet/ saxophone, trumpet, trombone, piano, bass, percussion, violin and bassoon: the parts were transcribed and scored by John Mitchell. It subsequently became part of the *Matrix Ensemble* repertoire (see also *Camera Makes Whoopee!* (1996)). A recording was located for archive purposes.

---

[368] Smith's Academy Informer No13 October 1988.

***Bean Rows and Blues Shots* (1991)** (WC3) (J10)
A commission for saxophonist John Harle's *Saxophone Works* recording by Bournemouth Sinfonietta. A concerto in three parts. The other composers were Gavin Bryars (*The Green Ray*) and Michael Nyman (*Where the Bee Dances*). It was played live by Harle and the Bournemouth Sinfonietta (with Peter Fairclough on drums improvising accompaniment throughout) at the Devizes Festival (5th July 1991), and Wyvern Theatre, Swindon (14th July 1991). A performance at Bournemouth's Winter Gardens appears on the recording. It was recorded July 1991 and commercially released in 1992 under Harle's name as *Saxophone Works* (Appendix Two: Recordings). It was revived in 1998 for saxophonist Peter Whyman for a one-off performance.

***John Clare's Journey* (1991)**
A cassette tape labelled 'John Clare film music' was located. It was for a film for Anglia Television by Charles Mapleston. It covers the walk undertaken by Clare when he escaped Epping asylum and travelled the length of the Great North Road to his home in Glinton. Presented by artist Rigby Graham, Mike Westbrook wrote settings for two of Clare's poems, and also played harmonium in a quartet of tuba, violin, and Kate Westbrook's vocals. A diary account of the filming appears in 'Smith's Academy Informer', No 25, October 1991.

'**Traurig, aber Falsch' / 'Sad, but Untrue' (1991)** (1991 version only J16)
This piece has been returned to many times over the years suggesting that the words, by Bernhard Lassahn, contain an important meanings the Westbrooks have found useful for multiple contexts. It occurs on *London Bridge is Broken Down* (1987) and as 'Happy but Sad' on *Hotel Amigo* (1981). He rearranged it for *The Trio* repertoire in 1991, and a version appears on Kate Westbrook's commercially available *Goodbye Peter Lorre* (1992): both with the distinctive syncopated ostinato from I.D.M.A.T. (see *Orchestra of Smith's Academy* (1992). It was recorded in 1994 as part of the unissued Snake Ranch Sessions by *The Trio*. This version must have remained significant because it was initially the title track for *Sad, But Untrue* (2011), a demonstration first draft of the commercial recording *Three Into Wonderful* (2012) on which it finally appears as a track: this later version does not contain the I.D.M.A.T. ostinato.

***Goodbye Peter Lorre* (1992)** (WC2 and 9)
This was Kate Westbrook's montage recording in a similar vein to her unrecorded *Revenge Suite* (1985). The performers were Kate Westbrook, singing group *Fine Trash,* and pianists Mike Westbrook or John Alley. The tracks were: 1. Prologue: Chanson Populaire, 2. Chorus: Hollywood Splash, 3. The Show Goes On, 4. The Sailor's Tango, 5. Goodby Peter Lorre (subtitled: 'If Brecht Could See Me Now' presumably because the chord sequence/melody is audibly Tadd Dameron's 'If You Could See Me Now'), 14. Love for Sale (Cole Porter), 15. Traurig, aber Falsch (see immediately above), 16. Casablanca, 19. Reprise: The Show Goes On, 20. Chorus: Le Petit Matin, 21. Epilogue: Toute Seule. The compositions were by the Westbrooks except tracks 16, 20, 21, were composed with LaGarce (see also *Quichotte* (1988)). Included as tracks 6-13 were the Brecht/ Eisler Hollywood Elegies: of note is that *Love or Infatuation* (1996) is the Hollywood songs of Friedrich Hollaender.

The Orchestra of Smith's Academy,* recorded performance 1992 (commercially released 1998)** (WC3, 4, 5) (IDMAT*** (1984) J4), (***Measure for Measure*** (1992) J1)
This concert recorded at *The Outside In* Jazz Festival, Crawley, September 7th 1992, brought together, in a montage, all of Westbrook's most complex compositions created using his 'Smith's Hotel Chord' (his system of tonal organization) and his systems of inter-geared harmonic cycles and polyrhythms and metric-modulations.

'Checking in at Hotel le Prieure' was originally the opening section of *On Duke's Birthday* (1984): as detailed in Chapter Seven and Chapter Eight.

'I.D.M.A.T.' was originally written for John Harle's Ellington recording but not used: its history is detailed in Chapter Eight. It was based on Ellington's 'It Don't Mean a Thing (if it Ain't Got That Swing)'.

'So We'll Go No More a-Roving' dates back to *After Smith's Hotel* (1983). It was almost certainly a separate individual commission originally, but was incorporated when Westbrook realized he had set the 'wrong' Lord Byron poem.

'Blighters' and **'Viennese Waltz'** were derived from *London Bridge is Broken Down* (1987).

'Measure for Measure', a joint Westbrook collaboration, has its origins in the Shakespeare play and has not yet been performed to Westbrook's satisfaction: this is detailed in Chapter Eight. Commissioned by the *Vienna Art Orchestra* it appears not to have been used. It was premiered by Westbrook at the Mike Westbrook Music Festival, Catania, Sicily, July 1992. I aurally detected that Westbrook subsequently adapted it for his film music *Tamar River* (2007).

'South from Toulouse' is shown on the same Crawley performance program but is omitted from the recording.

Also released on the commercial recording was ***Blues for Terenzi* (1995)** recorded at the Cheltenham festival by the Steve Martland Band.

***Good Friday 1663* (1993)** (WC2) (J11)
Music by Westbrook, words by Helen Simpson. A television opera commissioned by Channel Four television as part of an avant-garde opera series. It was directed by Frank Cvitanovich. Screened spring 1995, a Westbrook funded recording was released in 2001. Kate Westbrook sang in eleven roles by virtue of multi-tracking, and Simon Grant sang Parson Snakepeace. It is interesting in that the concept of using two singers, Kate Westbrook and Phil Minton in *The Brass Band*, turned into the idea of using both a jazz singer and classical singer. This is used again in *Chanson Irresponsable* (2001) and *Turner in Uri* (2003). A jazz singer and pop singer are used for *Bar Utopia* (1995) and other works.

***Even/Uneven* (1994)**
See 'Toads Washerwoman' (2001)

***Coming Through Slaughter* (1994)** (WC1) (J2)
An opera with music by Mike Westbrook and libretto by Michael Morris, based on the novel by Michael Ondaatje about the life of New Orleans cornetist Buddy Bolden. Scored for seven classical voices, a string quartet, and a valve trombone played by one of the actors (Westbrook himself had played valve-trombone in the early trio version of *The Brass Band*). Premiered August 12th 1994, Queen Elizabeth Hall, London. Unrecorded commercially, but a BBC broadcast in 1995 was located; part of this work appears on *Bar Utopia* (1995).

***Sarajevo Suite* (1994)**
A contribution towards a compilation recording as one of around twenty composers setting texts by Bosnian poet Abdulah Sidran. Profits from the recording went to rebuilding the Bibliotheque National and the University in Sarajevo. The Westbrook part of the premiere was performed in Grenoble, November 29th, 1994.

***Bar Utopia* (1995)** (WC1) (J8)
Music by Mike Westbrook, words by Helen Simpson (as *Good Friday 1663* (1993)); commissioned by Bath Festival and BBC Radio 3. It was toured by *The Orchestra of Smith's Academy* after it's premiere at The Bath Festival, 20th May 1995, and was recorded for commercial release in October 1996. It was also played by the Finnish U.M.O. Jazz Orchestra as part of Helsinki festival 1997. The tracks on the recording are: 1. Overture, 2. Nowhere, 3. Utopia Blues, 4. Honest Love, 5. Dialogue, 6. Utopia Ballad, 7. The Happy Jazz Singer, 8. Bar Utopia. The 'Overture' part is titled 'Coming Through Slaughter, dedicated to Ferdinand 'Jelly Roll' Morton and his 1926 recording 'The Chant' (see *Coming Through Sla*ughter (1994)). 'Honest Love' also appears on *Stage Set* (1995) and *Allsorts* (2009). The work is described as 'a song cycle' and features the two vocalists Kate Westbrook and John Winfield.

***Blues for Terenzi* (1995)** (J10)
A 25 minute tribute to Danilo Terenzi who had played trombone on *On Duke's Birthday* (1984) and in *The Brass Band*. It was a commission from the Steve Martland Band and premiered by them at the Cheltenham Festival 3rd July 1995: the recording appears on *Orchestra of Smith's Academy* (1998). It is important as Westbrook was developing his personal approach to 'the blues', that started with *Bean Rows and Blues Shots* (1991), to his satisfaction: there is also a reference to the jazz standard 'Careless Love' (detailed in Appendix Nine).

***Egyptian Egg Song* (1995)** probably alternatively named ***Perfect Three Minute Egg* (1995)**
No details found other than VHS and cassette tapes. It is labelled as: 'Pilot for animated film (unsuccessful)'.

***Stage Set* (1995)** (WC 9)
A montage program by *The Duo* of Kate and Mike Westbrook described on archived publicity material as consisting of 'original songs, settings of European poetry, standards and popular songs'. The tracks on the commercially available recording were: 1. September Song, 2. Pirate Jenny, 3. Clio's Cosmetics, 4. STO PERIGALI TO KRUFO, 5. Una volta c'era un re, 6. I Got it Bad, 7. Nähe des Geliebten, 8. Un aveugle chant pour sa ville, 9. The Human Abstract (a Blake setting), 10. L'égalité des sexes, 11. Honest Love, 12. Don't Explain, 13. You've Been a Good Old Wagon (by Bessie Smith), 14. Casablanca, 15. As Time Goes By. Track 10 dates back to *Bien Sur* (1980), track 11 to *Bar Utopia* (1995). See 'September Song' (1995).

'September Song' (Kurt Weill) (1995) (J12)
Mike Westbrook's arrangement of Weill's tune, using *Smith's Hotel Chords*, for saxophonist Barbara Thompson and *The Medici* string quartet (other arrangers of the Weill pieces for this project were John Dankworth, Richard Rodney Bennett, Barry Guy, and Neil Ardley); the commercially released recording was entitled *Barbara Song*. Westbrook also adapted it from *The Trio* performance repertoire for *The Duo* and recorded it on *Stage Set* (1995).

***Fight Music* (1996)** (J4)
This appears to have been an expanded extract from *Coming Through Slaughter* (1994). Possibly it was extracted for the all saxophone band *Saxtet*. It was reported that Westbrook's score *Cable Street Blues* (1997) for the string septet *Gogmagog*, was reminiscent of it.[369] No other details were located.

***Camera Makes Whoopee* (1996)** (J13)
Score for Norman McLaren's 18mm short film. The music was commissioned and played live by *Matrix Ensemble,* conducted by Robert Ziegler (see also *Moulin Rouge* (1990/1)). The premiere was at the Queen Elizabeth Hall, 22nd March, 1996.

***Love or Infatuation: The Hollywood Songs of Friedrich Hollaender* (1996)** (WC9)
The music of Hollaender with various lyricists. The arrangements by the Westbrooks were first performed by *The Duo* as a jazz cabaret at Bundeskunsthalle, Bonn, 1996. The 1997 recording was commercially available; being on the ASC label and described as 'Limited Edition' suggests a Westbrook funded venture and limited mail-order availability. The tracks were: 1. Love or Infatuation (I), 2. Awake In A Dream, 3. Falling In Love Again, 4. You've Got That Look, 5. You Leave Me Breathless, 6. This Is The Moment, 7. The Moon's Our Home, 8. Love Or Infatuation (II), 9. The Boys In The Backroom. The lyrics were by Sam Coslow (1, 7), Leo Robin (2, 6), Frank Loesser (4, 9), Ralph Freed (5), Hollaender (3). *Goodbye Peter Lorre* (1992) contained the Brecht/Eisler Hollywood Elegies.

***The Garden* (1997)**
Music for a BBC natural history program. A cassette tape was located but no other details.

***Cable Street Blues* (1997)** (J10)
Written for the string septet *The Gogmagogs* who commissioned it (see also *Fight Music* 1996). The players usually performed choreographed dancing, but for this work they act out being a cinema audience in rapt attention of an non-present film: directed by Lucy Bailey. The premiere was the City of London Festival, Bridewell Theatre, London, 23rd June - 3rd July 1997.

***Glad Day* (recorded 1997)** (WC1)
The most current recording of all Westbrook's settings of William Blake's words. Featuring the 30 strong Senior Girls Choir of Blackheath Conservatoire of Music (the live performances featured different local choirs). Also see the previous Blake works: *Tyger* (1971), *Glad Day* (1977), *Bright as Fire* (1980). The pieces are: 1. Glad Day, 2. London Song, 3. Let the Slave / The Price of Experience, 4 Lullaby, 5. Song of Spring, 6. Holy Thursday, 7. The Tyger and the Lamb, 8. A Poison Tree, 9. Long John Brown and Little Mary Bell, 10. The Human Abstract, 11. The Fields, 12. I See Thy Form. Additional details appear in Chapter Six.

***Platterback* (1998)** (WC3) (J3)
This was a Mike and Kate Westbrook collaboration commissioned from Blackheath Concert Halls, London, with funds from London Arts Board: except one section commissioned by Peter Fritz of Zurich. Premiered at *Kettle's Yard*, Cambridge, June 12th 1998. This particular

---

[369] 'Smith's Academy Informer' No 49 September 1997.

Westbrook ensemble was named *Westbrook and Company*. The London premiere was at the 1999 Battersea Theatre, a leading centre of experimental theatre. The tracks on the commercial recording were: 1. Stiltsville, 2. Riding Down to Platterback, 3. Strafe Me With Friendly Fire, 4. Love Letter From Stiltsville, 5. Boiled Beef, 6. My Sum and Substance, 7. The Stiltsville Yodel, 8. The Streams of Lovely Lucienne, 9. Country v. City, 10. You Need Me, 11. Platterback Train, 12. Tragedy of a City, 13. Platterback, 14. My Friend Moon, 15. Riding Out From Platterback. Archive materials suggest that its principal purpose was for it to be a major touring work following *Rossini*, *Off Abbey Road*, *Pierides,* and *Mama Chicago*; problems with the realization of this plan are detailed in Chapter Eight.

***Jago* (1999)** (WC2) (J14 and 15)
Music by Mike Westbrook, libretto by Kate Westbrook. Set in 1947 this opera tells the story of a hanged black G.I.'s ghostly return to South-West England where he was posted during the war years. The title role was played by Wills Morgan, other parts by Lorre Lixenburg, Maria Vassiliou, Simon Kirkbride, plus some twelve roles for members of *Wedmore Opera*, a 60 piece chorus, a children's choir, and a 20 piece chamber orchestra. Musical director was Carolyn Doorbar and stage director Marilyn Johnstone. It was commissioned by *Wedmore Opera* and premiered July 12th 2000, Wedmore, Somerset. It was recorded by persons recognizably associated with ASC records, but not commercially released, it remains a demonstration CD. The pieces are: Act One: 1. Village Hall, 2. Victoria Falls, 3. I Shall Love Her, 4. Tom, 5. Every Little Helps, 6. Meine Melkerin, 7. The Pleasures of the Play, 8. Jago, 9. Riddle, 10. Desiree, 11. Homecoming, 12. Birds of a Feather, 13. New Look, 14. Mirror Aria, 15. I am Curious, 16. A Startled Blackbird. Act Two: 1. Wedding Dress, 2. Eternity of Love, 3. Embroidered Shroud, 4. Mirror Aria 11, 5. Tom's War, 6. God is in Bebop (incorporating 'Air Mail Special', by Charlie Christian), 7. Organ Aria, 8. To the Glory of God, 9. Independence, 10. Uber allen Gipfeln, 11. Dog's Meat, 13. Duet, 14. Apricots, 15. Rape, 16. Dance Hall, 17. The Lord's Prayer, 18. The Trumpet Shall Sound, 19. Ann's Choice, 20. Guide Our Feet. Westbrook used Christian's 'Air Mail Special' before in *Pierides* (1986).

***Classical Blues* (1999 and 2001 and 2002)** (J12)
Written for the 'classical' *Harlequin Brass Quintet* but not performed as the premiere was cancelled due to illness. Tapes exist of the rehearsal and also of what appears to be some re-scoring for 'small classical ensembles'. It was performed in 2001 at *The Tithe Barn*, Hinton St Mary, Dorset, by the *Quintessence* ensemble of flute, oboe, clarinet, horn, bassoon. There is also a version of it as commissioned by the BBC Concert Orchestra. This featured John Alley on piano, and conductor Barry Wordsworth, at The Royal Festival Hall, 26th September 2002. The recording located was of the BBC Radio3 broadcast (on 19th December 2002). This was the first time Westbrook had written for a full symphonic string section.

'Toad's Washerwoman' (2001) (WC9)
By Kate and Mike Westbrook for Kate Westbrook's recording ***Cuff Clout* (2004)**. *Cuff Clout* (2001) was almost certainly a remake of Kate Westbrook's neoteric music-hall work ***Even/ Uneven* (1994)** as discussed in Chapter Eight. This was a music theatre piece based on the structure of traditional music-hall program. It was premiered May 1994 at The London Jazz Festival and the Chard Festival of Women in Music. The composers for both versions were: Mike Westbrook, James MacMillan, Eleanor Alberga, Barbara Thompson, Lindsay Cooper, Chris Biscoe, Jenni Roditi, Errolyn Wallen: the texts were all by Kate Westbrook.

***L'Ascenseur / The Lift* (2002)** (WC2)
To celebrate the 20th anniversary of *The Trio*. This work was constructed as a montage program of fragments of previous pieces and new material. Extensive mixed touring experiences were relayed using the imagery of a department store lift going floor-by-floor from 'bargain basement to roof-garden'. Premiered 13th November 2002 at Kettle's Yard, Cambridge. The structure of the recording is:1. Meeting (1:44), 2. Wild Cyclamen North of Rome (8:56), 3. Duisburg Monsters (10:02), 4. Stampede Drive, Calgary, Staccato Club, Berlin (1:39), 5. Lunar Eclipse Over Western Australia (10:20), 6. Härnösand, Sweden, Raffles Hotel, Singapore, Tour de France (2:51), 7. Movie House (3:36), 8. Thessaloniki Silver Screen (7:55), 9. Saignelégier to Zürich, Hongkong, Copy Watch (5:10), 10. Aggro-Vancouver-Desperado (4:54). Kate Westbrook sings in English, French, Italian, and Portugese. Additional information appears in Chapter Eight.

***Chanson Irresponsable* (2001 and 2002)** (WC1) (J18)
Originally produced as a response to a request for *The New Westbrook Orchestra* (with embedded string quartet) to appear at a festival in Milan, Westbrook had an additional year to re-conceive it when the festival was cancelled. It was then arranged to be commissioned by BBC Radio 3 for a both broadcast and a recording for release on CD in 2002. Hence, the 'World Premiere' was at Auditorium di Milano, 24th September 2001; the so-called 'U.K. Premiere' was live at Cabot Hall, Canary Wharf, London, May 9th 2002; followed by the 'Broadcast Premiere' for BBC Radio 3 'Performance on 3', 4th June 2002. After the recording the ensemble appears to have remained dormant. The tracks on the commercial release (2003) are: Disc One: 1. The Reed Bed, The Oak Tree and the Stream, 2. Stolzierender Protz, 3. Fight, 4. Unbekummerte Liebe, 5. Chattering Billy, 6. Tu Cranes, 7. Amore Spensierato, 8. Insouciant Amour. Disc Two: 1. Gran Vanto, 2. Careless, 3. Ein Vogel, 4. Hymne Funebre, 5. Vanto D'Amore, 6. Gone - Travel Light. Westbrook has indicated that he deconstructed the jazz standard 'Careless Love' as a basis for sections of this work. 'Ein Vogel' appeared on *London Bridge is Broken Down* (1987). Kate Westbrook, who wrote the texts, sings in English, German, French and Italian, thus carrying on a theme that was an essential part of the large ensemble *The Cortege* (1979), *London Bridge is Broken Down* (1987) and then *Turner in Uri* (2003). It featured a jazz singer, Kate Westbrook, and a classical singer, Matthew Sharp: as will *Turner in Uri* (2003).

***Magpie Merger* (2002)**
Commissioned by Trinity College of Music. It began as a series of workshops with a group of 18 students matching the forces of the *New Westbrook Orchestra* of the *Chanson Irresponsable* (2001) recording, and drawing heavily on the content of that work. Subtitled 'A Mini-Opera of Love and Commerce', it was premiered in Cabot Hall, Canary Wharf in London's Isle of Dogs district. No further details or recording was located.

***Turner In Uri* (2003)** (WC3) (J17)
A commission from Alpentone Festival in Altdorf. Intended was that a series of modern composers and performers would describe their musical view on the Alps. The Westbrooks consequently toured the Alps and in so doing were impressed on hearing the Brass Band Uri (a harmonie) and wanted to use them. Kate Westbrook focused on J. M. W. Turner's visit to the Alps in 1802 and again in the 1840s. They decide to trace Turner's footsteps in search of the locations he painted and Kate Westbrook painted her own watercolours en-route to use for

the back-drop projections during the performance. She decided to use all the languages spoken in Switzerland: Swiss German, German, Italian, French, English, and ancient Rumansh and Uri dialects. The forces were finalized as singers Kate Westbrook and Claudio Danuser (a Swiss bass/ baritone), Brass Band Uri conducted by Hans Burkhalter, the specially formed choir Schola Uriensis directed by Renaldo Battaglia, and a Westbrook group of Biscoe and Barbara Thompson on reed instruments, Jon Hiseman on drums, Tim Harries on electric bass. (The use of jazz singer and classical singer was previously seen with *Chanson Irresponsable* (2001) and *Good Friday 1663* (1993).) The premiere was at International Music Festival Altdorf Kanton Uri, Switzerland, August 15th 2003, and was televised. Charles Mapleston (Malachite films) also filmed the preparations of the performance as a documentary for Swiss television. Although not commercially available, DVD copies of the both films were located as well as a private CD recording of the concert.

***Art Wolf* (2003)** (WC1)

This was a commission from Aargauer Kunsthaus, the art museum at Aarau in Switzerland, to mark its re-opening October 15th 2003 after being extended and redesigned by Herzog and de Meuron. The Westbrooks discovered it housed a large collection of work by the German speaking Swiss alpine painter Caspar Wolf (1735 - 1783); Wolf signed his pictures with an image of a wolf. They also discovered that in his day he may have influenced the English painter J.M.W. Turner. Although the commission allowed them to do what they wanted they both felt 'connected' to Wolf and his work.[370]

This work was part of a sequence of compositions which began with text by Kate Westbrook. The others were: *The Nijinska Chamber* (2005), *Waxeyworks Show* (2006), *Cape Gloss* (2007), *English Soup* (2008) and *Fine 'n Yellow* (2009). It is the only one however that features backdrop projection, in this respect it is related to *Turner in Uri* (2003). It is also related to this and other earlier major works in that Kate Westbrook sings in a range of European languages (*The Cortege* (1979), *London Bridge is Broken Down* (1987), *Chanson Irresponsable* (2001)): a characteristic feature of the *The Duo* and *The Trio* work.[371]

There is a draft score for the work in pencil at Westbrook's home in Dawlish, Devon, not archived at Jerwood. A comparison of the commercially available CD with the structure of a later *Artwolf Plus* performance is given below. It is clear that the work was intended to be toured, it was to remain flexible in structure in order to meet contingent constraints in performance conditions. It was recorded in October and November 2004, engineered and mixed by Jon Hiseman at Temple Music Studios, Sutton, Surrey. The commercially available recording was enabled by financial assistance from The *Airshaft Trust*; being on the Swiss Altrisuoni label it was not initially available in England.

Art Wolf Plus was the result of a commission from BBC Radio Three to for a concert to celebrate Westbrook's 70th birthday in 2006.[372] The *Art Wolf* quartet (Westbrook,

---

[370] Appendix 3: Interview CD5: 39:00; and Chapter Eight.

[371] Generally translations were done before the music was written in order to influence the writing process. Kate Westbrook used a team of translators in Tommy Bodmer (German), Lucienne Fritz Droz (French), Sergio Amadori (Italian), and others as required (Russian, Portugese, Greek). Mike Westbrook said of *The Cortege* (1982): 'Though I started, musically, from a fairly abstract basis, the songs, say, in French and Spanish, took on the character of French and Spanish music, without any effort on my part to make them do so.' (Lock 1994: 74). It is clear from the tabulation below that in *Art Wolf Plus* some translations were later additions; translation accounts for the different rendition of 'My Pale Parasol' as 'Il Mio Chiaro Parasole' which uses sprechgesang.

[372] It was recorded at Phoenix studios, Pinewood, in March 2006. Selections from the recording were broadcast on BBC Radio Three, March 24th 2006, as part of a birthday celebration documentary by 'Jazz On 3'. The entire concert was broadcast later in the year: August 18th 2006 (Nelson 2006a; 2006b)

Westbrook, Whyman, Biscoe) added Tim Harries on double bass and Sebastian Rochford on drums. By audition I used the commercial recording to interpret the radio broadcast, which was transmitted as a continuous performance without breaks:

Art Wolf CD (track number): Oct/Nov 04	*Art Wolf Plus* Broadcast: March 06
(2) 'Art Wolf Sketches' (11:45)	'Art Wolf Sketches' (11:00)
Whyman soprano solo	Whyman soprano solo
(1) 'My Pale Parasol' (2:00)	'My Pale Parasol' (3:30)
---	piano solo (1:30)
2:00 with vocal	2:00 with vocal
(8) 'Unsigned Panorama' (5:08)	'Unsigned Panorama' (5:30)
1:00 of Whyman solo on soprano	1:10 of Biscoe(?) solo on soprano
1:00 of Biscoe alto solo at end	1:00 of Biscoe alto solo at end
(6) 'In Meinem Puppenhaus' (3:50)	'In Meinem Puppenhaus' (3:15)
0:45 of free playing by: Westbrook, Biscoe, Whyman - plus Harries and Rochford	
(5) 'Art Wolf Scavenges' (12:50)	'Art Wolf Scavenges' (13:40)
Euphonium and Tenor horn play ostinato	Piano left hand ostinato with bass
Jon Hiseman added to group on cajon	Seb Rochford on drums
Extensive multitracking of all horns	Multitracking of saxophones
Biscoe solos throughout on alto	Biscoe solos throughout on alto
(3) 'Exile' (2:25)	'Exile' (2:20)
a four part horn arrangement with no vocal.	
(4) 'Oil Paint on Canvas' (3:45)	same music, lyrics removed (3:40)
2:00 of scored instrumental	2:20 instrumental and Biscoe solo
1:45 of vocal sings lyrics	no vocal; 1:10 Whyman solo
(9) 'Oil and Pencil on Cardboard' (1:28)	'Oil and Pencil on Cardboard' (3:30)

improvised alto and soprano saxophone duet

(10) 'Ein Glucksspiel' (2:04)	'Ein Gluckspiel' (3:00)
sung in German	sung in Italian as'Di Che Sei Lupo'[373]
unaccompanied voice	voice plus drum improvisation
---	New music,'Doll's House' with words from CD version of (4) 'Oil Paint on Canvas' (7:50).
---	'Il Mio Chiaro Parasole') (2:30): sprechgesang words of 'My Pale Parasol' in Italian.
(11) 'Sketching Party' (3:25)	'Sketching Party' (3:30)

- scored instrumental

(7) 'Mein Bleicher Sonnenschirm' (1:00)	('Ma Pale Ombrelle') (2:30)
version of 'My Pale Parasol'	version of 'My Pale Parasol'
sung in German with piano.	sung in French with piano.
(12) 'Whose Wolf Art Thou' (5:33)	'Whose Wolf Art Thou' (5:30)
Westbrook uses electronic keyboard	Westbrook uses grand piano
Hiseman added on drums.	Rochford on drums.

A quartet version was performed, March 22nd 2006, at St Cyprian's Church, London NW1. Mike Westbrook confirmed that the changes to the running order, and the inclusion of 'Doll's House' and leaving 'Oil Paint on Canvas' as an instrumental, was used for this quartet performance.[374] No assurance was given that a definitive version was being worked towards.

The characteristic ostinato bass line that is a large part of the character of the piece, a 'blues' style riff, was adapted from *Blues for Terenzi* (1995).

---

[373] Additional information was found on a BBC website http://www.bbc.co.uk/radio3/jazzon3/pip/g3ij6/ (last accessed April 14th 2010).

[374] Personal email April 15th 2010.

***Headland* (2004)**
See Cape Gloss (2007)

***The Nijinska Chamber* (2005), formerly *Nijinska* (1999), formerly *Nijinska's Whistle* (1996)**
This work was part of a sequence of compositions which began with the text by Kate Westbrook the others being: *Artwolf* (2004), *Waxey Works Show* (2006), *Cape Gloss* (2007), *English Soup* (2008) and *Fine 'n Yellow* (2009).

The 2006 commercially available recorded version places Nijinska in 1950s America as she looks back at her life. Originally the music was by Errollyn Wallen, but a new score was written by Mike Westbrook. The recording was financially supported by *Airshaft Trust* and Jerwood Space. It features the duo of vocals by Kate Westbrook and accordion by Karen Street. The numerous false starts associated with this Kate Westbrook project are detailed in Chapter Eight: Kate Westbrook described these in depth in my interview.[375]

***The Year of Miracles (Annus Mirabilis)* (2005)**
Commissioned by composer Philip Clark for a program called *The Cutting Edge* by eight different composers (Richard Barrett, Philip Clark, Hans Eisler, Michael Finnisey, Ian Pace, Frederic Rzewski, Dave Smith, Westbrook). It featured Kate Westbrook's vocals and was performed 10th November 2005 at The Warehouse, Theed Street, London. It may have been a re-working of a piece originally by *Henry Cow* members Chris Cutler and Lindsay Cooper.

***The Piano in the Room on the Street* (2006)**
A collection of piano improvisations by Mike Westbrook selected from two days worth of recordings. This CD recording and its artwork were made at his home and given out as gifts to his 'friends and supporters'. The main interest is that it is a recorded example of one of Westbrook's composing techniques. Here he improvises with the blues form, deconstructing the chord sequence: as opposed to improvising a melody line over a standard blues sequence. Modified blues sequences are examined in Appendix Nine.

Kate Westbrook had a solo exhibition of oil paintings, gouaches, charcoal drawings and pastels at the gallery at Falmouth Arts Centre, Cornwall, on July 1st and 2nd 2006. The gallery happened to have a Steinway grand piano so this was utilized and a portable Sony DAT Walkman was set to record everything he played in public performance. The results were later compiled as a montage and mastered for CD by Steve Lowe. The fifty seven minutes worth of music includes references to birds and includes the extraneous sounds of herring gulls and swifts flying around the building. The issues of birds is significant: see *Chanson Irresponsable* (2001), *Magpie Merger* (2002), and *Fine 'n Yellow* (2009), in Chapter Eight.
The tracks on the recording are: 1. Carillon Blues': an improvisation on a standard twelve bar blues form. 2. 'Blues Changes': this is twelve bars long but features non-standard chord sequences: the first four bar section is reminiscent of Thelonious Monk's 'Crepuscule with Nellie'. 3. 'Sunday Morning': an impressionistic piece with a descending bass line / chord sequence. 4. 'Carillon Blues II': as 1. 5. labelled 'Death Letter Blues' but, by audition, is 'Blues for Terenzi' (1995). 6. labelled 'Blues for Terenzi' but is probably 'Death Letter Blues (after Jimmy Yancey). Berendt described Yancey as 'the 'father of boogie-woogie' and states that he: 'and other boogie-woogie pianists have based some of their pieces on the bass figures of Latin American dances' and 'the bass figures of boogie-woogie are nothing but condensed

[375] Appendix Three: Interview CD5.

rumba or tango basses - actually both rumba and tango basses and the boogie-woogie bass relate back to the same West African origins.' (Berendt 1976: 252). Westbrook previously referred to Yancey as an influence in the sleeve-note to his blues work for John Harle: *Bean Rows and Blues Shots* (recorded 1991). The feel is consistent with a title containing the word 'death'. 7. 'Good Old Wagon (after Bessie Smith)': this blues was part of *The Village Band*, and *The Duo* and *The Trio* repertoire. 8. 'Good Old Wagon II: a slower, in places rubato, exploration of the chords. 9. 'Young Woman's Blues (after Bessie Smith)'. By audition, this is three chords sequences joined together; the first being twelve bars, the second being twenty, and the third is sixteen. This whole is repeated three times around. 10. 'Blues Changes II': Westbrook experiments with the 'chromatic blues' in bars five to eight. 11. 'Young Woman's Blues II'. The references to Bessie Smith are almost certainly related to *Empress Concerto* (2007).

***The Waxeyworks Show* (2006), *All That Jazz* (2006)**

This work was part of a sequence of compositions which began with the text by Kate Westbrook: others being: *Artwolf* (2004), *Nijinska Chamber* (2005), *Cape Gloss* (2007), *English Soup* (2008) and *Fine 'n Yellow* (2009).

This work was not commissioned but written specifically for *The Village Band;* this ensemble was the successor to *The Brass Band*'s community music work. This dark work compares a journey through the Victorian fairground to 'surfing' the internet. There is no score, the individual musicians parts are located at Westbrook's home in Devon having been developed on a weekly basis. Regular rehearsals meant the Westbrooks were able to collaborate and audition and modify their ideas rapidly as well as learn about the musical identities of the players: an 'ideal situation'.[376] A commercially available CD recording was made with financial assistance from *The Airshaft Trust*, unusually it this the recording this that is archived in the Jerwood archive, not a score.

It was premiered for Totnes Jazz Collective, Royal Seven Stars Hotel, Totnes, Devon February 9th 2006. A recording was located of an edited version for a live BBC Radio 3 broadcast from The Pizza Express, London, as part of the 2006 London Jazz Festival, November 10th 2006. Although a fixed format thereafter, the musicians parts show pencil marks, bracketing off of sections, altered notation, and strips of manuscript pasted over the original. The commercially available CD was recorded in the United Reformed Church in Dawlish, Devon, January 29th and 30th 2007. The tracks, each of which features a different member of the band as principal soloist, are: I. Gizzards all Gory, 2. Juxtapositions, 3. Scattered and Cold, 4. Propositions, 5. A Miasma of Ghosts. Westbrook's intention was to try to capture the feel of a live performance. Minimal studio techniques were stipulated and as a result of this approach the recording engineer, Jon Hiseman, experienced great problems with balance between the instruments, and the voice, with overspill sound from one instrument to several microphones. Kate Westbrook has described her writing this work in my interview.[377]

The other half of the recording contained a montage of accessible pieces drawn from the working repertoire with the title ***All That Jazz***. The recording thus acted as a 'demo' for promoters illustrating the art/entertainment flexibility of *The Village Band*. The program for the purpose of the recording was: 6. Dead Man Blues, 7. Good-bye Porkpie Hat (Charles Mingus), 8. If You Could See Me Now (Tadd Dameron), 9. April 29th (the date of Duke Ellington's Birthday, and reminiscent of 'Checking In' from *On Duke's Birthday* (1984), 10.

---

[376] Appendix Three: Interview CD5: 31:00.

[377] Appendix Three: Interview CD5.

Lil' Darlin' (Neil Hefti for Count Basie), 11. Monk's Mood (Thelonious Monk), 12. Shipwreck Blues (Bessie Smith: see *The Empress Concerto* (2007) and also Appendix Nine).

***Dancing Tonight* (2007)**
No details were found: instigated by Kate Westbrook it appears a project related to *The Nijinska Chamber* (2005).

***Blues for a Blue Earth* (2007)**
No details were found other than it was commissioned by The Second Annual Purbeck String Festival and featured as part of the program performed March 18th 2007. It was performed by featuring Billy Thompson on violin with the Stanford String Quartet (Alex Stanford on piano) and Purbeck Strings: two community based ensembles. It may have become incorporated into *Cape Gloss* (2007) and *English Soup* (2008).

***Cape Gloss* (2007), formerly *Headland* (2004)** (WC1) (J21)
This work was part of a sequence of compositions which began with the text by Kate Westbrook: others being: *Artwolf* (2004), *Nijinska Chamber* (2005), *Waxey-Works Show* (2006), *English Soup* (2008) and *Fine 'n Yellow* (2009).

It was commissioned from the Westbrooks by NOC Opera (which appears related to the Somerset based Wedmore Opera that commissioned *Jago* (1999)) and performed once: the premiere at the Peninsula Arts Contemporary Music Festival, University of Plymouth, February 25th 2007. A recording of this concert was secured. An opera in one act, the performers were Marie Vassilliou (soprano) in the role of Mathilda, and Brendan Ashe (piano). Kate Westbrook has described her writing this work in my interview.[378] A copy of the libretto showed the sections to be: Let the Furies Come, Cape or Island?, My Cat Eggshell, Sir Gloss and Lady Matt, Conception Tango, Lustrous He She It, Let the Furies Come (reprise), Blues for - with Earth, Between Chateau Claire, and the Blue Sea, Diary Entry, - Gloss, Catching the Light, Get That Freak Out Of My Sight, Spirit of My Hearts Flock, Will and Testament, The Furies. 'Blues for - with Earth' is possibly related to *Blues for a Blue Earth* (2007).

***Tamar River* (2007)**
A film score commissioned by Weir Quay Boatyard which is situated on the River Tamar near Plymouth. Michael Hooton, the owner of the yard, had an interest in the industrial history and archaeology of the many defunct quays along the river. He had plans (2010) to build a floating classroom. The film *The Tamar River* was to accompany presentations that both promoted awareness of, and raised funding for, the classroom project.[379] The piece was created at Jon Hiseman's Temple Music Studios, Sutton, Surrey, in November 2007, by Mike Westbrook using piano, synthesised keyboard sounds, studio effects and production techniques, and Kate Westbrook's wordless voice. Hiseman engineered and mixed the recording and also played percussion. A demonstration copy of the recording was obtained from Hooton which features a watercolour painting 'Tamar River' by Kate Westbrook. A copy is now in the the Jerwood library archive as well.

---

[378] Appendix Three: Interviews CD5.

[379] Hooton's Weir Quay Boatyard underwrote *Glad Day: the Choral Version*, performed 24th April 2010 at St Eustachius Church, Tavistock, Devon, as part of a Westbrook weekend at the Tavistock Festival On the 25th April I saw the film and Hooton's presentation in the interval of a concert by *The Village Band* at Kelly College: Westbrook's former boarding school.

The work lasts ten minutes and thirty seconds, and features mainly acoustic piano sounds to the fore. It opens with a section in 5/4 (taken from the piano left hand figure). The piano right hand improvises freely untill 00:48 where the voice joins the piano for a series of sustained notes with what Westbrook has called his 'semitones' (Chapter Seven): G G# F F# C C# B Bb At 1:11 the mood changes and an audible similarity to 'Measure for Measure' (The Orchestra of Smith's Academy (1998), recorded 1992) was noted. On analysis by auditionthe structures of the two pieces coincide and are in the same key (the timings for Tamar River are given from 1:11):

Tamar River	2:49	3:25	4:01	cycling 6:00 - 7:55 ------- vocal line at 7:55
'Measure for Measure'	2:47	3:39	4:10	cycling 5:00 - 7:30 (solos) vocal line at 13:15

***The Empress Concerto* (2007)** (J20)
One of a series of 'Portraits de Femmes' by eight contemporary composers: Pascal Berne, Marc Ducret, Andy Emler, Alain Gilbert, Michael Mandel, Francois Raulin, Louis Sclavis, Mike Westbrook. Westbrook's portrait was of jazz singer Bessie Smith (1894-1937), often called 'The Empress of the Blues'. It featured pianist Francois Raulin with the 48-piece L'Harmonie du Personell de la R.A.T.P. (a French wind band) directed by Martin Lebel. Commissioned by La Forge, Grenoble, the world premier was at Salle Gaveau, Paris, 14th December 2007. It was broadcast 22nd March by France Musique Radio.

The seven minute piece opens with an eight bar arrangement of 'Shipwrecked Blues'. This particular tune is relevant as it is believed written by Bessie Smith; it was already part of *The Village Band* repertoire. There then follows a sequence of written material for the wind ensemble alternating with unaccompanied solo piano improvisations that do not follow the regular blues harmonic structure or feel. The twelve bar sequence of the blues form is frequently left and the chord sequence doesn't follow the form and there are modulations. The two bar phrase at 2:10 and 4:01 is from *Blues for Terenzi* (1995) (*The Orchestra of Smith's Academy* (1998)). Attention is drawn to *The Piano in the Room on the Street* (2006).

***English Soup or The Battle of the Classic Trifle* (2008)**
This work was part of a sequence of compositions which began with the text by Kate Westbrook; the other works were: *Artwolf* (2004), *Nijinska Chamber* (2005), *Waxeyworks Show* (2006), *Cape Gloss* (2007) and *Fine 'n Yellow* (2009). An un-archived draft score was created by his saxophonist Stan Willis from the individual parts using computer software.

This work was commissioned by 'The Bollwater Project': a group of people, probably Swiss, who wished to remain anonymous. The only stipulation was that the work should be a working piece performed as frequently as possible.[380] This was the second art work to be written specifically for *The Village Band*, the first being *The Waxey Works Show* (2006). It is lighthearted and has aspects of traditional jazz and a theatrical dimension. Like *The Waxeyworks Show* in performance it lasted forty five to fifty minutes (depending on the length of improvisations) and as such was intended to be one half of a concert program or, with the additional of two or three other pieces, a program for a festival. Each section of the work featured one group member as principal soloist. It was premiered at 'The Peninsula Arts

[380] Appendix Three: Interview CD5 10:45.

Contemporary Music Festival', Roland Levinsky Building at Plymouth University, February 22nd 2008, where it was performed along with *The Waxeyworks Show*.

Kate Westbrook explained that she felt free to use literal description and flights of fantasy as well as self-imposed rules or 'parameters' that she has to adhere to; the trifle has literal layers but in each layer she was allowed to freely invoke any wild imagery and 'take liberties and go off at tangents'.[381] Kate Westbrook was inspired to write about trifle on the Westbrooks moving to their Dawlish home in 2004. Viewing the town, which has been built up the sides of a valley over time, she was struck by the old terrace buildings in the bottom of the valley, followed by a line of sophisticated church and mill buildings, then a layer of Victorian architecture, then Spanish villa style, and finally modern houses. This combined with there being six members of the band meant it was convenient to assign movements in the piece to band members via layers in the trifle.[382] The title 'English Soup' is a literal translation of the Italian for 'trifle': Zuppa Inglese, which Kate Westbrook found amusing. There was a jazz connection in there being a 'Creole Trifle' made in New Orleans. The two characters, played by Kate Westbrook, are from different social classes and both firmly believe their recipe to be the correct one. The message being that trifle, like jazz, is improvised and thus is ill-defined but can subsequently lead to fixed styles which may or may not co-exist peacefully.[383]

When the musicians emerged on stage they were seen to be dressed appropriately for the layers of the trifle. This was down to voluntary actions by the musicians to dress as they see fit. Westbrook said he felt that each musician may or may not grow into their role with successive performances; no player was made to feel uncomfortable by stipulating the 'dressing up' aspect. A DVD was released of a 'staged' version for the purpose.

The work begins with an 'Overture' which is a very brief variation on the first eight bars of 'Rule Britannia'; played as a march this sets a light-hearted tone. Part Two: 'Cut Glass Bowl' follows immediately and is in stark contrast; Kate Westbrook sings the atonal melody unaccompanied for the first 16 bars (the lyrics state how versions of trifle are to be found all over the world). The band joins in and at the end of the next 28 bar section the fourteen note sequence (in 8 bars), that appears throughout, is heard for the first time:

F / Ab \ E / A \ Eb / Bb / B
D / C \ Db / C# \ C / D / Eb

It can be seen that the pattern is for the lower note to drop successively by a semitone and the upper note to rise by a semitone. A similar device was discovered aurally in 'Glad Day' on the recording *Glad Day* (1997) at 1:05.

The third part 'Cakes and Alcohol' (played by Mike Westbrook in a chequered brown and black shirt) is substantially longer. The first section of thirty eight bars is by euphonium and vocal only and is in the New Orleans 'rocking' 2/2 jazz style ending with the fourteen note sequence. The lyrics give instructions for making the base layer of a trifle. The mood changes abruptly to a tango, the manuscript shows a subheading 'Brazilian Love Songs', which then lasts 124 bars; there is an improvised trombone feature and, later, an improvised alto saxophone feature. It was not clear how the lyrics were to fit with the trifle concept and on the recording from the Vibraphonic festival Westbrook announces 'Brazilian Love Songs' rather than 'Cakes and Alcohol'. Initially it was felt that these were pointers towards the piece being originally composed for another context. However it was noted, through chance, that a

---

[381] Appendix Three: Interviews CD5 18:30.

[382] Appendix Three: Interviews CD5 13:05.

[383] Appendix Three: Interviews CD5 14:00.

member of the audience at the Teignmouth concert was both part of the Bollwater project and was heard to have lived in Brazil for a long time; Kate Westbrook confirmed that this movement was written for this person but intended to be a 'secret' reference.[384]

Part Four, 'Jelly' (played by trombonist Sam Smith wearing a tight frilly scarlet shirt), returns to the New Orleans theme but this time in jaunty 4/4 swing style. Later there comes an eight bar riff by the whole band that contrasts by being scored in the 1950's East Coast 'cool jazz' style of Gil Evans. The rhythm of this riff has been used in *Cape Gloss* (2007) and *Waxeyworks Show* (2008) and is derived from the reverse clave figure. New Orleans 'hot' and East Coast 'cool' styles alternate thereafter. The piece finishes is New Orleans style with the majority of instruments improvising all at once as in so-called 'trad-jazz' style; Westbrook acknowledged the influence of Don Redman for the jazz style and lyrics of this section.[385] The significant part of the harmonic structure appears to have its origin in *Blues for a Blue Earth* (2007) (also used in 'Blues for a Blue Planet' from *Cape Gloss* (2007)).

Part Five, 'Custard', begins with an unaccompanied tenor saxophone solo;[386] reminiscent of English music-hall Kate Westbrook sings 'cockney'. She said that this piece was written for another member of the Bollwater Project as she thought of him as 'the perfect English Gentleman',[387] even though he is not English: in the last line she sings: 'he ain't English at 'aw'. The chords for the eight bar solo at letter H may have been used first in 'Blues for a Blue Planet' from *Cape Gloss* (2007). Part Six, 'Cream', begins with an unaccompanied improvised alto saxophone solo.[388] After 64 bars there is an abrupt change from a 'straight eight' slow ballad to 'double time' with 'swing quavers' that lasts 44 bars before returning to the original feel: there is then a change back to swing for an alto/ trumpet duet at the end by way of an extended coda. The repeating phrases produce a minimalist hypnotic effect that is not a continuation of the obvious traditional jazz style but is reminiscent of some of Gil Evans 'mood' pieces. After the lyrics in the first 16 bars the fourteen note sequence appears: as with *Cakes and Alcohol.* Kate Westbrook explained that this section also related to the move to Dawlish from their home in Holbeton, Devon. The lyrics related to the hot summer and the wrench in leaving their beautiful garden and wild-flower meadow they created over many years.[389] Part Seven, 'Topping', is scored in the big band style of the 'swing era' (nineteen thirties and forties) but with sections reminiscent of East Coast jazz in places. Only the first third of this section has lyrics the rest being instruments in 'full voice' at increased volume and tempo. The fourteen note sequence appears in bar 61. Trumpeter Mike Brewer turned up to a rehearsal to find that his part included some lyrics for him to sing; this was not pre-arranged and Brewer had never sung publicly before. His impression was that Westbrook took the decision after hearing him doing a Louis Armstrong impression in fun. However Westbrook related that the vocal serves to

---

[384] Appendix Three: Interview CD5: 15:00. And also *The Nijinska Chamber* (2005) above. 'Brazilian Love Songs' would be recorded again by *The Duo* for *Three Into Wonderful* (2012).

[385] 'Don Redman as an arranger had a very powerful impact on the development of the big-band sound of the twenties and the early thirties ... ' (Berendt 1976: 217) and: 'In 1931 Redman put together the first big-band line-up in a modern sense.' (1976: 343).

[386] A later addition decided on June 2009 by Westbrook, not present on the recordings mentioned above.

[387] Appendix Three:Interview CD5: 13:05.

[388] The point(s) at which the alto solos and for how long was revised several times during 2009.

[389] Photographs of the garden is on the cover of the recording *Chanson Irresponsable* (2002).

keep six people performing whilst giving Brewer's embouchure a break before his solo. Fatigue was a concern in an ensemble with no rhythm section.
In autumn 2009 the scores were substantially altered and three sections (heard on the recordings) at letters J, K, and L, removed. One is a four bar phrase played by the saxophones immediately before letter M. This was used in the melody of 'My Lover's Coat' for *Fine 'n Yellow* (2009). In addition, the trumpet's unaccompanied 'four bar break' was replaced by group improvisation of indeterminate length; the trumpet improvising first, and then joined by alto saxophone, then trombone, then tenor saxophone. The group improvisation, which has no harmonic guidance, finished when all instruments come together at letter K cued by a horn / euphonium riff lasting eight bars. As of March 2009 this part of the arrangement was still in flux and liable to be revised. Part Eight, 'Finale', continues the big band style but less 1940s swing style and more angular syncopated 1950s be-bop. There is an extended improvised tenor saxophone solo that Westbrook required to draw on 1960s free-jazz style. The fourteen note sequence is absent, as it is in sections 4 and 5.

***Fine 'n Yellow* (2009)**

Fine 'n Yellow was composed in 2009, the music by Mike Westbrook being based on lyrics by Kate Westbrook which she began working on Christmas 2008. This work was part of a sequence of compositions which began with the text by Kate Westbrook: the other works were: *Artwolf* (2004), *Nijinska Chamber* (2005), *Waxeyworks Show* (2006), *Cape Gloss* (2007). and *English Soup* (2008).

There is no score for the work but there are, Westbrook said, notes 'on scraps of paper at the moment' located at the Westbrooks Dawlish home. It was made possible by a commission by the estate of Margery Styles. The Westbrooks met Margery and John Styles at the premiere of *On Dukes Birthday* in 1985; the Styles founded the Westbrook's newsletter 'The Smith's Academy Informer' the same year. John died in 1989, and Margery died in 2008 leaving instruction for the commissioning of a new composition in memory of her and her husband. Kate Westbrook made clear that the commission allowed for the subject matter to have been anything and it was her decision to base the work on the lives of the Styles.[390]

It was recorded in January and February 2009, engineered and mixed by Jon Hiseman at Temple Music Studios, Sutton, Surrey. The recording, also funded by the estate of Margery Styles, was initially released privately by the Westbrooks and made available by mail order only through their website. It was later remixed and commercially released on Voiceprint's 'Gonzo' label. Unusually there were no plans to perform the work live, but it was so performed once and broadcast by BBC Radio Three to mark the occasion of Mike Westbrook's 75th birthday in 2011: *Serpent Hit* (2011) was performed at the same concert.

This recording was the first time that Westbrook had used the substantial studio techniques of multi-tracking as a compositional device for building up textures, this was also pragmatic as not all members of the ensemble were available on any one day. Westbrook recorded a chord sequence and the melodic lines were improvised over the top on its playback, mindful to accommodate the lyrics. Both the melodic lines and the harmonic structure were mutated in real-time over a period of weeks as the result of audition; Kate Westbrook said some minor revisions were asked for by Westbrook in the lyrics as part of the process.[391] The nature of some harmonic sequences are given in Appendix Nine.

---

[390] Appendix Three: Interview CD 5.

[391] Appendix Three: Interview CD5.

Margery Styles favourite colour was yellow thus providing one focus for the lyrics. 'Fine and Mellow' was composed by Billie Holiday; Kate Westbrook said: 'Originally the album title was to have been simply *Yellow* but *Coldplay* got there first. Given Margery and John's love of jazz, and love of the colour yellow, I decided on Fine 'n Yellow taking one small liberty with the Billie Holiday song title.'.[392]

Mike Westbrook wrote the piece to feature the lower range of Kate Westbrook's voice, to low A, after a classical composer had been 'astonished' to hear her pitch a C below middle C. He scored Biscoe and Whyman extending their range above the normal by using the saxophone/clarinets like trumpets to pitch high harmonics. Whyman and Biscoe play alto saxophones, soprano saxophones; Whyman plays clarinet and bass clarinet, Biscoe plays alto clarinet. (Clarinets have been very much more in evidence in Westbrook music since *Chanson Irresponsable* (2002); prior to this Westbrook seems to have favoured the alto saxophone.) Westbrook uses these reeds in various combinations in order to vary the texture; he himself uses piano, electric piano, and organ sounds, for the same purpose.

The first track is a statement of 'Fine and Mellow' where Kate Westbrook sings the original Billie Holiday lyrics unaccompanied. With the second track the lyrics to 'Yellow Dog' were inspired by Margery Styles story of a visit to Burma to find her fathers grave: he died in 1942 working on the Burma railway. Mike Westbrook used his preferred technique of playing the tune/chords of 'Fine and Mellow' repeatedly and continually fragmenting and extending. He said that he hadn't considered what the overall structure looked like, only that one chord seemed to lead to the next in a linear fashion based on what 'sounded right'. Fourth Track: 'My Lover's Coat', the lyrics were inspired by Kate Westbrook being moved by Margery Styles wearing her dead husbands coat, which was too big for her, all the time on a tour by the *The Trio.*[393] It was noticed that the melody strikingly resembled (in the sequence of tones and in the rhythm) a four bar section removed completely from Part Seven of *English Soup or The Battle of the Classic Trifle* (2008):

<u>Melodic Line Four Bars before letter M that were removed from 'Topping'</u> [394]
F \ C / Eb \C# /D \ Bb / Db B / C \ F / B \ A / Bb \ F

<u>Melodic Line First Four Bars of 'My Lover's Coat'</u> (and 'My Lovers Heart')
F \ C / Eb \ C / D \ Bb / Db Bb / C \ A / Bb \ Ab / A \ F

There follows a section where Westbrook shows he has maintained an interest in cycles. The sung phrases are four bars long whilst the harmonic structure is a three bar chord pattern: a cycle of the three chords of the traditional blues: I, IV, V. (*Copan Backing Track* (1971) used 3 different cycles at once and *The Cortege* (1982) used 3 as the basis for rhythmic, melodic, and harmonic patterns. The Blake setting 'Let the Slave' used a 3 chord cycle.)

Track Six: 'Through the Dark' is a solo piano improvisation that carries on the structural features and the mood of 'My Lover's Coat' (including the three bar cycle). Track Seven: 'Yellow Tracery' is an unaccompanied solo feature for Whyman's clarinet: Kate Westbrook said Whyman was Margery Styles favourite reed player. It too explores the mood

---

[392] http://www.westbrookjazz.co.uk/fineyellow/index.html last accessed 25th March 2010).

[393] Appendix Three: Interview CD5.

[394] '/' indicates ascending and '\' indicates descending. The rhythm has been omitted for clarity and in any case Kate Westbrook's interpretation changes the phrasing each time in both 'My Lover's Coat' and 'My Lover's Heart'.

of ‘My Lovers Coat’. The clarinet continues to solo when the double bass and drums introduce ‘My Lovers Heart’. Track Eight: ‘My Lovers Heart’ extends and builds ‘My Lovers Coat’ in terms of texture and density, it features alto clarinet and bass clarinet backing while a clarinet takes an improvised solo by virtue of electronic multi-tracking. This scoring is also used for the ‘cycle section’ where this time the three bar chord sequence has a repeated two bar clarinet(s) phrase over the top. Westbrook claimed that this written section was quite original in its instrumentation although he had used this alto clarinet and bass clarinet combination for improvisations on *Chanson Irresponsable* (2002) and used a clarinet and two bass clarinets for ‘Sleepwalker Awaking in Sunlight’ on *Citadel Room 315* (1975). The drums play an underlying 4/4 with a triplet feel over the top giving a jazz polyrhythm known as ’12 over 4’.

Track Nine, the upbeat ‘What I Like’, finishes the CD. Westbrook said this was inspired by the Styles being larger than life characters: always laughing and with a zest for life. The references to alcohol and public houses are because the Styles used to run various pubs and met whilst working for drinks company Guinness. Again Westbrook uses chords I, IV, and V, but this time in a sequence I, I, IV, V, which as a 6/8 has a pre-blues origin and points to the ‘township’ music of South Africa.[395] Again Westbrook utilises rhythmic complexity, there are polyrhythms from the drums and the piece is in 6/8 but also 2/2, and the bar is further subdivided to give a 4/4 feel over the top. In addition Westbrook employs what Guilfoyle has called ‘metric modulation’,[396] this is where the bar is subdivided differently and the new emphasis is sounded against the underlying pulse. This process can be heard at the beginning of the track where the piano plays a 4/4 introduction, the voice continues in 4/4 but the band enters in 6/8. The polyrhythm gives way suddenly to metric modulation at 5:34 for a drum solo in 4/4, back to 6/8 at 6:35, and then the whole band moves into 4/4 at 7:38 briefly before becoming polyrhythmic again.

There is a similarity between this last track and the last track of *Chanson Irresponsable* (2002): ‘Gone-Travel Light’. ‘Gone-Travel Light’ is polyrhythmic being both in 12 and 8 (a bar could be considered as having both 8 crochets and twelve crochet triplets) the two pieces are of a similar tempo and share a similar melodic phrasing in crochets.

Throughout ‘What I Like’ saxophones play written quotations from other works: these I recognized as Duke Ellington’s ‘Perdido’ and ‘Things Ain’t What They Used To Be’, Miles Davis’s ‘Milestones’ and ‘So What’; Kate Westbrook makes verbal references to ‘Ellington’, ‘Mingus’, ‘Monk’, ‘Getz’, and ‘Carla Bley’. These references are by virtue of the Styles’ being jazz fans. Although it is not clear whether the specificity reflects their tastes, it certainly reflects some of the preferences of the Westbrook’s.

Track Three: ‘Dollar Bird’ is an unaccompanied alto saxophone solo by Chris Biscoe: it appears to be totally improvised. Biscoe and his wife were good friends of the Styles. ‘Dollar Bird’ is another name for the Eastern Broadbilled Roller. The *connections* were Biscoe playing an alto saxophone as did Charlie Parker whose nick-name was ‘Bird’, and the general ornithological interests of Mike Westbrook, and Margery Styles wildlife observations on her travels to all parts of the world. Kate Westbrook has said: ‘I often use birds, sometimes

---

[395] For example Dudu Pukwana uses this chord sequence in places on *In the Townships* (Pukwana 1973). It is likely that Westbrook would have been familiar with this style directly as Pukwana was resident on the London jazz scene in his own bands and as a member of Chris McGregor’s ‘Brotherhood of Breath’. And *The Piano in the Room on the Street* (2006) has a reference to Jimmy Yancey who used rumba and tango rhythms in his boogie-woogie piano style.

[396] (Guilfoyle 1999: 20).

carrying the weight of some other idea'.[397] *Chanson Irresponsable* (2002) was inspired by the 'irresponsible sound' made by the Sedge Warbler, and references to birds have been made in other works: as detailed in Chapter Eight.

Track Five: 'Yellow Fig Leaf" uses the texture from the permutation of soprano saxophone with bass clarinet, the voice in the low register, and multi-tracked double bass. Kate Westbrook said she was in her garden in the autumn of 2008 and noticed the last remaining leaf on her fig tree, the yellow colour reminded her of Margery Styles.

***Serpent Hit* (2009 and 2011; recorded 2013)**

Originally commissioned by *The Delta Saxophone Quartet* to feature themselves and Kate Westbrook's voice, it was premiered at Kingston University September 2009. No recording was found but a bound hand written score and a copy of the text was located at the Westbrooks Dawlish home. There were said to be plans for Chris Caldwell of the quartet to produce a printed score and parts using computer technology. Copies of the texts were examined and it was found to consist of five parts: 1. Throw (The great liberal urges the population to vote and is largely ignored). 2. Lob (The great Designer projects the millenium plan on a cyber sky and it is largely ignored). 3. Hurl (The great Strategist for the environment argues eloquently for radical action and is ignored). 4. Pitch (An instrumental only). 5. Trigger (The great Leader heaps praise on the enlightened worker. Industrious labour is rewarded by the pinning on of a medal). In 2010/2011 the work was retrieved from *Delta* and re-scored. Section 6 was added: 6. Coda; Kate Westbrook said the new version was thus doubled in overall length. Westbrook formed his own saxophone quartet of Chris Biscoe, Chris Caldwell, Karen Street, and Andy Tweed. It was premiered at Westbrook's 75th birthday party at London's *Kings Place,* and broadcast by BBC Radio 3 on April 25th 2011. Kate Westbrook said on the program for the concert: 'The fable of the *Serpent Hit* is rather like a children's circle game. The tale starts with a small act of violence against innocent pleasure (on the merry-go-round), then proceeds to a wanton gesture against art (at the potter's wheel), the next one against nature (in the whirlpool), a political impasse leads to the destruction of our planet (with the spinning of the earth). With the Coda, in Biblical imagery, we fall and wheel from Armageddon to the serpent in the Garden of Eden. And somewhere in our universe, the whole story begins over again.'

Mike Westbrook originally said: 'There are five verses - *Throw, Lob, Hurl, Pitch* (an instrumental) and *Trigger*. Each verse follows a similar word pattern which I have broken down into five sections. Settings of all the verses are based on one set of five musical ideas. But, to avoid the predictable and ensure that no two verses are alike, the order in which these ideas are used is different every time. For example, the refrain 'Round, round, round' which occurs in each verse, is heard against a rock rhythm in *Throw*, set as a ballad in *Hurl*, be-bop in *Trigger*, and so on [...] My intention is to present the words, the musical elements, and the voices of the six participants in a variety of permutations, and to create a coherent piece which yet follows no obvious pattern.' See also *In A Fix* (1988).

***Allsorts* (2009)**

A montage recording of previously recorded but unused, and new recordings, by *The Duo* 1991-2009. The tracks are: 1. Stormy Weather, 2. London Song (Blake setting), 3. Limehouse Blues, 4. Wasteground and Weeds, 5. September Song, 6. Surabaya Johnny, 7. Pirate Jenny, 8. A Poison Tree (Blake setting), 9. Lush Life, 10. Is That All There Is?, 11. You Leave Me

---

[397] Appendix Three: Interviews. CD 5: 7:03.

Breathless, 12. The Moon's Our Home, 13. On The Beach, 14. Honest Love, 15. You'd Be So Nice To Come Home To. The recording was self-funded, it was probably intended that costs would be recovered by selling it at concerts in 2009 that shared the same program name.

***Sad but Untrue* (2011)**
A demonstration recording by *The Trio*, a first draft superseded by *Three Into Wonderful* (2012). It appears to be a translation of 'Traurig, aber Falsch' that appeared on earlier works as detailed in Chapter Eight. The tracks were: 3. Enfance, 2. On The Beach, 1. Traurig aber falsch (Sad but Untrue), 4. Don't Explain, 5. Good Old Wagon. The order of the tracks facilitates comparison with the *Three Into Wonderful* (2012) track listing below. See also 'Traurig, aber Falsch' / 'Sad, but Untrue' (1991).

***Three Into Wonderful* (2012)**
A compilation 1983 - 2012. A montage of *The Trio* recordings in the manner of *Allsorts* (2009) for *The Duo*. It included both new and previously recorded material from: *A Little Westbrook Music* (1983), *Love for Sale* (1985), *Good Friday 1663* (1993), *The Lift* (2002), two tracks from the previously unreleased Snakeranch Sessions made in 1994, and a concert in Koln (1995). 'Brazilian Love Songs' was the only new recording (another version of which appears as part of *Englis*h Soup (2008)). The tracks were: 1. L'egalite des sexes, 2. Apple Pie, 3. The Ballad of Billy Hughes, 4. Enfance, 5. Bordeaux Lady, 6. My Dull Eyes Weep, 7. On The Beach, 8. Traurig aber falsch (Sad but Untrue), 9. Don't Explain, 10. Good Old Wagon, 11. Wild Cyclamen North of Rome, 12. Brazilian Love Songs.

***Five Voyages* (2012)**
A commission to mark Plymouth University's 150 year anniversary. This and other commissioned works for the occasion were to reference that the institution began as a school of navigation. The Westbrooks program notes state: 'we made the starting point for our song a sea crossing. The simple words take the form of five prayers, which move from the origins of life itself to a death at sea. Cycles, as of tides, waves and weather, are embedded in the sequence of piano chords'. The premier was by *The Duo* at Plymouth University's *150,* 27th September 2012: which also served to launch a CD recording of the full concert program recorded some weeks earlier.

Appendix Two: Recordings

Commercially available recordings of Mike Westbrook (and Kate Westbrook) are in bold type.
Tapes now archived in the British Library Sound Archive are referred to by their BLSA catalogue number which starts BLSA or C602.
Where the medium is stated as 'cassette' then these tapes are part of the Westbrook private collection transfered to BLSA January 2012 (as detailed in Appendix Four: Archives): these are to be catalogued by them in due course.
Some cassette tapes were salvaged and transfered to CD by Ian Loud of Linney Studios: these are designated 'private' and are in my possession.
Currently (2012) a substantial archive of digital audio tape recordings (DAT) of later performances are located at Westbrook's Devon home; the details are currently unknown thus these are not included below.

Title	Recorded	Details	Reference/ Medium / Date
Various early recordings	1966	includes piano solo and - - *The Sextet*	C602/103, 90
Various early recordings	1966-67	includes BBC 'Jazz Club'- - broadcasts	BLSA H5487 VHS
Mike Westbrook Sextet	1966	'Plymouth concert' possibly the same as 'Plymouth'	2 cassettes C602/151
Westbrook Sextet	1966 (28/8)	Shelved project intended as- - the first commercial release	C602/1-3,158-160
Celebration: 'happening' version	1966	Dartington, Devon	C602/238
Celebration	**1967**	**Deram DML1013** **Deram 844852-2** **Universal 9866890 (Japan)**	**LP 1967** **CD 1998** **CD 2010**
Celebration (extracts)	1967	BBC 'Jazz Scene' radio broadcast	C602/82,1-2
'The Sextet - Live in Montreux'	1968		private CD and C602/104,1-2
Release	**1968**	**Deram DML 1031** **Deram 844851-2**	**LP 1968** **CD 1998**
Release (extracts)	1968	BBC 'Jazz Scene' radio broadcast	C602/88
- 'Flying Home' only	1974	BBC radio Leicester	C602/121
'The Sextet'	1968	BBC 'Jazz Scene' radio broadcast	C602/89,149
?	1968	'Jazz Workshop' broadcast	C602/831,2
Concert Band	1968	Conway Hall	C602/243,244

Marching Song	1968	Camden, and Barry (Wales) summer school	C602/257,258
Marching Song	**1969**	**Vol1 Deram DML 1047**	**LP 1969**
		Vol2 Deram DML 1048	**LP 1969**
		Vols1+2 Deram 844853-2	**CD 1998**
		Vols1+2 Righteous Psalm 2312	**CD 2009**
		Universal (Japan)	**CD 2010**
Marching Song	1972	version by *Solid Gold Cadillac*	C602/226,228
	1974	version by *Solid Gold Cadillac*	C602/161
Earthrise	1969	BBC radio broadcast	cassette
Earthrise	1970	BBC radio 'Jazz in Britain'	C602/105
Earthrise	1972	version by *Solid Gold Cadillac*	C602/227
Westbrook Quartet '1970'		Probably BBC 'Jazz in Britain'	private CD and C602/84/1-2
Love Songs	**1970**	**Deram SML 1069**	**LP 1970**
		POCJ 2834	**CD 2000**
plus 'Original Peter' 'single		**Vocalion CDSML8407**	**CD 2005**
		Universal UCCU3063 (Japan)	**CD 2006**
Love Songs (excerpts)	1972	BBC radio 'Jazz in Britain'	C602/85
Metropolis (excerpts)	1969	BBC South West radio	C602/92
Metropolis (excerpts by 15-		BBC radio 'Jazz Club'	C602/91
- piece 'double band')	1970		
Metropolis (excerpts)	1971	BBC radio broadcast	C602/94 1-2,95
Metropolis	**1971**	**RCA SF8396**	**LP 1971**
		RCA Neon NE10	**LP 1971**
		PL25229(2)	**CD 1979**
		BGO CD454	**CD 1999**
?	1971	Wavedon Festival	C602/93
Tyger	**1971**	**RCA red seal SER5612**	**LP 1971**
Tyger	1971	copy masters (additional material)	C602/69,70,237
Mike Westbrook 'Septet'	1972	London 'The Phoenix' venue	C602/250-252
The Lot Song	1972	BBC recording	C602/150
The Apocalyptic -	1972	*Welfare State* event -	cassette
- *High Dive into the Pit of Molten Fire*		- music by *Solid Gold Cadillac*	
Man Friday	1972 (film)	'Film music (15/3/71)' -	cassette
		- by *Solid Gold Cadillac*	
***Live* -**	**1972**	**Cadillac SGC1001**	**LP 1972**
- (by *Solid Gold Cadillac*)		**Bird 2004 (Japan)**	**CD 2007**

Solid Gold Cadillac	**1972**	**RCA SF8311**	**LP 1972**
		BGO CD471	**CD 2000**
Solid Gold Cadillac	1972	South West Tour includes *Marching Song* material	C602/227, 228
	1972	version of *Marching Song*	C602/226,228
	1972	version of *Earthrise*	C602/227
	1972	Plymouth Polytechnic tapes	C602/226
	1972?	Exeter	C602/229-230
	1973?	Bristol	C602/233
	1973?	Market Hall / Hotel?	C602/234
Brain Damage -	**1973**	**RCA SF8365**	**LP 1973**
- Solid Gold Cadillac		**BGO CD471**	**CD 2000**
Solid Gold Cadillac	1973	London, ICA 28/4/73	cassette
	1973?	Rotterdam, Holland	C602/232
	1974	Cardiff, Sherman Theatre	cassette
	1974	includes *Marching Song*	C602/161
Solid Gold Cadillac	*?*	Minton,Coxhill,Godding,Cook, Jackson,Mitchell	C602/224,225
Going Places	1973	Film Music	cassette
Jungle Motorway	1973?	Film Music	cassette
Fanfare to the Sun	1973	BBC broadcast	cassette
Heritage of Jazz	1974	Cardiff, Sherman Theatre	cassette
Love, Dream and Variations	1974	BBC broadcast 3/11	cassette
		same BBC broadcast ?	C602/120
Love, Dream and Variations	**1974**	**Transatlantic TRA323**	**LP 1976**
		LINE TACD 9.00788	**CD 1989**
Citadel Room 315	1974	Swedish Radio Jazz Group version	cassette, private, and C602/107,108
		All the following are by Westbrook's own British ensembles:	
Citadel Room 315	**1974**	**RCA SF8433**	**LP 1975**
		PL25229(2)	**CD 1979**
		Novus NO74987	**CD 1991**
		BGO CD713	**CD 2006**
	1974	BBC Radio Leicester	C602/118-2,119
Citadel Room 315	1975	BBC broadcast	cassette
'View from the Drawbridge' only	1999	BBC Radio 3 from Glasgow	private
Electric Fanfare	1975 version	BBC broadcast	private and cassette
		BBC Radio Leicester	C602/118-1
Mike Westbrook Orchestra	1975	Bracknell Jazz Festival	C602/245,246

Trumpet Serenade	1976	BBC broadcast	private and cassette
	1976	same BBC broadcast ?	C602/126
Mike Westbrook Orchestra	1976	Compilation concert of above three works -	
		- Zurich	C602/207-209
Westbrook/Minton/Khan-	1973	Theatre Royal, Bath -	cassette
- formative *The Brass Band*		- extracts from 'Other Show'	
The Brass Band	1974	Southwark Cathedral: Demo tape	C602/218,219
Music in Progress -	1975	Television documentary	C602/310VHS
- The Brass Band			
***The Brass Band* -**	**1975**	**Transatlantic TRA312**	**LP 1975**
- Plays for the Record		**LINE TACD 9.00785**	**CD 1989**
Plays for the Record	1975	out-takes from the recording	cassette
The Brass Band	1976	Radio, Manchester Festival	C602/122-125
Bartlemy Fair - Brass Band	1976	South Hill Park production (open air)	cassette
'Punch and Juliet' only	1976		private
The Brass Band -	1977	Swiss radio broadcast	cassette
- and Zurich Radio Big Band			
	1977	Willsau Festival	C602/140,247-249
The Orckestra -	1977	London and Paris	cassette
(Collective: *The Brass Band* and *Henry Cow* rock band and Frankie Armstrong)			
Piano	**1976-1977**	**Impetus IMPCD 17624**	**CD 1977**
		Original Records 002	**LP**
Birdflower Song	1977	Studio recording - unused?	C602/152,153
White Suit Blues	1977	BBC radio broadcast 1984	cassette
Glad Day -	1977	Adrian Mitchell Television film	
- William Blake		BFI catalogue entry and VHS tape in BLSA	
***Goose Sauce* -**	**1977/78**	**Original Records 001**	**LP 1978**
- The Brass Band		**Birdsong 2005**	**CD 2007**
Goose Sauce	1977/78	Out takes from recording session	BLSA CDR331
The Brass Band	1978	Stockholm, Kulturhuset	cassette
	1978	Gothenburg, Sprangkullen	cassette
	1978	BBC radio 'Jazz Club'	C602/101
Mama Chicago -	1978	BBC radio ?	cassette
- The Brass Band		BBC radio 'Jazz in Britain'	C602/102
		'Titanic Song' out-take	C602/87
		live, unknown location	C602/75/1-2

	1979	French Premiere, Angouleme	cassette
Mama Chicago -	**1979**	**Teldec 6.28483 (worldwide)**	**LP 1979**
- The Brass Band		**RCA PL25252 (UK only)**	**LP 1979**
		Jazzprint JPVP139CD	**CD 2007**
		Airmail AIRAC1426 (Japan)	**CD 2007**
	1979	**Voiceprint Gonzo HST0520DVD**	**DVD 2010**
	1980	Albany Empire	C602/23,24,141,142
	1980	Bremen, Germany	C602/135-137
	1981	BBC TV: VHS tape edit	C602/303
	?	Radio Clyde	C602/109.110
	?	?	C602/167-170
	1984	BBC 'Jazz Club'	cassette
Great Gatsby	1980	cover states: 'compilation for ballet score'	cassette
Caught on a Train	1980	Film Soundtrack	C602/294
The Brass Band	1980	Stockholm Kulturhuset	cassette
	1980	London Brady Centre	cassette
Brass Band: Blake Material	1979	BBC radio 'Jazz in Britain'	C602/114.115
Bright as Fire -	**1980**	**Original Records ORA203**	**LP 1980**
-The Westbrook Blake		**Impetus IMPCD 18013**	**LP 1991**
		Europa Records (USA)	**2006**
'I See Thy Form'/ 'Poison Tree'		**Original Records ABO5**	**45rpm single 1980**
'Human Abstract' (for CND)		**Original Records ABO8**	**45rpm single 1982**
Bright as Fire	1980	out-takes from recording	C602/59,60
The Brass Band -	1982	Lyric Theatre Studio, Hammersmith	cassette
- William Blake Program			
	1984	St James, Picadilly	cassette
	1988	Italian Television? Sardinia	C602/315
The Paris Album -	**1981**	**Polydor 2655008**	**LP 1981**
- The Brass Band			
The Paris Concert	1981	the complete unedited concert tapes	C602/182-192
Bien Sur -	1981	Lyric Theatre Studio, Hammersmith	cassette
- The Brass Band			
The Brass Band	1981	London (? venue)	cassette
	1981	World Service broadcast	cassette
	1981	Thames Television	C602/316VHS
	1981	Television South West	VHS tape
	1981	Caen, France	C602/165,166
	1981	Royal Northern College / London	cassette
	1981	Stockholm 18/8	cassette
	1981	Theaterkeller	cassette
Hotel Amigo -	1981	Premiere, Tricycle Theatre 14-17/10	cassette
- The Brass Band		date?	C602/11-16

	1981	rough cut	C602/304VHS
	1981	final edit	C602/305VHS
	1981	French television 'Jazz du Soir'	C602/139-139
Hotel Amigo (film)	1983	Television South West edit	C602/305VHS
'The Badger' and 'Topers Rant' (settings of John Clare's words)			
- *The Brass Band*	1981?	details unknown	private
Haunt of Man	1981	Television documentary music	cassette
Jury	1981	Title music for television drama	cassette
Lovers of Their Time	1982	Music for television drama	cassette
The Brass Band	1982	Zurich Jazz Festival, Swiss Radio	cassette
	1982	Stockholm, Sveriges Radio	cassette
	1982	BBC Radio 2	cassette
The Brass Band -	1982/3	Lyric Theatre Studio 18/12-1/1	four cassettes
- *Christmas Seasoning:* a jazz cabaret			
The Brass Band	1983	New York Village Gate 27/4	cassette
	1983	Rubigen, Switzerland	C602/148
	1984	Milan 23/1/84	cassette
	1984	Chaucer Theatre 29/3	cassette
	1984	France 28-29/5	cassette
	1984	Paris 2/6	cassette
	1984	Stockholm, Sveriges Radio	cassette
	1984	Adelaide Festival, Australia Radio	cassette
	1984	BBC Jazz Club	C602/239
	1986	Catania, Sicily 15/7-	cassette
		- festival retrospective	
	1988	Clusone Festival, Italy	cassette
	1990	Au Coeur de la Nuit Radio France	cassette
	1991	London, King's Head 21/4	cassette
The Cortege -	1980	Live at Albany Empire	C602/21,141-142
- *The Brass Band*			
The Cortege	1980	London, Round House 29/10	C602/210-215
The Cortege -	1981	BBC Radio 3	cassette
- for orchestra			
	1982	Radio France	cassette
The Cortege	**1982**	**Original Records ORA309**	**LP 1982**
		Enja ENJ-7087-22	**CD 1993**
		Enja ENJ-9587-2	**CD 2011**
The Cortege	1982	out-takes from recording	C602/67,68
The Cortege	1982	BBC Radio	C602/96-100
The Cortege	1982	BBC TV Documentary VHS	C602/299,300
The Cortege	1982	London, Round House 14/2	C602/61,62,63
	1982	Warwick Arts Centre	cassette
	1982	Sheffield, Crucible Theatre 21/2	cassette
	1982	Telford 25/2	cassette

	1982	Darlington Arts Centre 27/2/82 [398]	cassette
	1982	Angouleme Festival 28/5	cassette
	1984	Vitrolles Festival 13/7/84	cassette
	1984	Wilsau Jazz Festival 13/7	cassette
(final performance)	1984	Santarcangelo Festival 15/7	cassette
After Smith's Hotel	1983	Recorded February 1983: complete	private -
	1983	BBC radio edit broadcast 13/11/84	- cassette -
		- and C602/116,117,240-242,171-173	
On Duke's Birthday	**1984**	**HAT ART 2014**	**LP 1984**
(Live)		**HAT HUT CD6021**	**CD 1989**
		HATology 635	**CD 2007**
On Duke's Birthday	1984	Complete live and studio versions	C602/71.73,74
On Duke's Birthday	1984	Amiens, premier 12/5/84 VHS tape	C602/311
	1984	Santarcangelo Festival 14/7	cassette
	1985	London ICA 19/5/85 [399]	two cassettes
	1985	Wilsau Festival 1/9	cassette
'ODB' - Big Band Orchestra Version circa 1992-4?			private
'ODB' - Big Band Version 2 29/4/2012 'Hannah's at Seale-Hayne' Devon			private
Westbrook Rossini	1984	Casino de Montebenon 22/8/84	cassette
	1984	Lausanne	C602/130-134
	1985	Tours 31/5/85 - complete program	cassette
	1985	London 'QEH or RFH ?' 19/6/85	cassette
	1985	Roccella Jazz Festival	cassette
	1986	Prague: 'second line-up' 26/10/86	cassette
	1986?	Paris	C602/155,156
Westbrook Rossini	**1986**	**HAT ART 2040**	**LP 1986**
		HAT HUT CD 6002	**CD 1988**
		HATology 661	**CD 2008**
Westbrook Rossini -	**1986**	**HAT ART**	**LP 1986**
- Live in Zurich 1986		**HAT HUT CD2-6152**	**CD 1994**
	1987	London ICA BBC broadcast	cassette
Big Band Rossini	1987	Stuttgart, TV Program, VHS	C602/314
	1987	Leverkusener, TV Program, VHS	C602/313
	1987	Germany, Celle, NDR big band, 10/10/1987	cassette
	1988	Munich, with NDR big band 22/12/88	cassette
	1991	Sweden, with Tolvan big band 31/10/91	cassette
	1991	Sweden, Stockholm, with Tolvan band	cassette
	1991	Sweden, venue?, with Tolvan big band	cassette
	1991	Bottropp, with Westbrook Orchestra	cassette
	1991	London, 100 Club (Mike Osborne tribute)	cassette

---

[398] *The Westbrook Orchestra* did not perform concerts in England between *The Cortege* concert of 27/2/82 and the *On Dukes Birthday* concert series at the ICA 14-19/5/85, except the *After Smith's Hotel* commission in 1983.

[399] See last footnote.

1992	Arras, with Westbrook Orchestra		cassette
1992	Grenoble, with Westbrook Orchestra		cassette
1992	Alles, with Westbrook Orchestra	26/5/92	cassette
1992	London, Ronnie Scott's	30/6 - 3/7	cassette
1992	Sicily, Catania	24/7	cassette
1992	London, 'The Proms'	30/8	private, ten cassettes

A Little Westbrook Music	1982	Radio Plymouth	C602/127-130
The Trio	1982	Demo tape	cassette
***A Little Westbrook Music* -**	**1983**	**Westbrook Records LWM1**	**LP 1983 -**
- *The Trio*			- and private CD
A Little Westbrook Music ?		BBC radio 'Jazz in Britain'	C602/86
A Little Westbrook Music	1984?	French radio broadcast	C602/111,112
		Radio Derby broadcast	C602/113
A Little Westbrook Music	1990?	French? video documentary -	C602/309
		- and 'rough cut'	C602/304

The Westbrook Trio	1984	Wells-next-to-the-sea	10/2/84	cassette
	1984	Muhle Hunzingen Switzerland	14/4	cassette
	1984	London Purcell Room	2/5	cassette
	1984	London Bloomsbury Theatre	2/8	cassette
	1985	Grenoble 13/3/85		cassette
Trio (with Alan Barnes)	1985	London Waterman's	9/6	cassette
The Trio	1985	Edinburgh Festival Fringe		cassette
	1985	Radio France		cassette
The Trio 'Cabaret'	1985	BBC Television		VHS tape
***Love for Sale* -**	**1985**	**HAT ART 2031**		**LPx2 1986**
-*The Trio*	(and minus tracks 5,8,14,15 as)	**Hat Hut CD6061**		**CD 1990**

('Sonnet No2' (version of 'Sonnet' from *Love for Sale*) on:
***Soprillogy* by Nigel Wood 2008** **Saxtet SXP002** **CD 2008)**

Westbrook Duo	1984	BBC World Service	cassette
Westbrook Duo	1986	Wave Studio session	C602/28-34
European Songbook	1985	Le Mans festival	cassette
Kate Westbrook -	1985	Premiere, Bloomsbury Theatre	cassette
- *Revenge Suite*			

The Ass	**1985**	**Jazzprint JPVP118**	**CD 2001**
The Ass	1985	Birmingham 30/11/85	two cassettes
	1985	Birmingham 29/11, VHS tape	C602/297
	1985	Birmingham 30/11, VHS tape	C602/298
	1985	with *Foco Novo*, Oxford 19/10	two cassettes
	1985	?	four cassettes
	1987	BBC Radio	cassette

Pierides	1986	Demo four track recording			C602/154
***Pierides* (Pier Rides [400]) 1986**		**Westbrook Music WMLP1**			**LP 1986**
		LINE COLP 4.00377J			**LP 1987**
		LINE COCD 9.003770			**CD 1987?**
		Jazzprint JPVP119			**CD 2001**
Pierides	1986	Bognor Regis		13/2	cassette
	1986	Exeter		18/2	cassette
	1986	Exeter	VHS tape		C602/307(edit)/308
	?	?	VHS tape		C602/306
	1986	? venue		7-8/7	two cassettes
	1987	BBC Radio		11/5	private, cassette
Shiftwork	1986	BBC television play			cassette
The Trio -	1986	'Les Deaux Trios' Portsmouth			cassette
- plus Levellet, Marais, Pifarely					
The Trio	1986	Bath Festival		5/6	cassette
	1986	London Purcell Room		22/8	cassette
The Trio -	1987	Stockholm. Sveriges Radio			cassette
- with Swedish Radio Jazz Group					
The Trio	1987	Besancon, Radio France		26/6	cassette
	1987	Lidkoping, Sweden			cassette
***London Bridge* -**	**1987**	**Virgin Venture CDVEB13**			**CD(LP) 1988**
- *is Broken Down*		**Virgin Venture CD VED13**			**CD 1992**
		BGO CD788			**CD 2008**
	1987	Amiens Festival		20/5	cassette
	1987	Strasburg Festival			cassette
	1990	Zurich Festival			cassette
Kate Westbrook -	1987	unreleased John Harle album -			cassette
- *Brecht and Weil*		- for Nimbus			
Kate Westbrook and John Harle -	1990	London, The Barbican			cassette
- and L.S.O. *7 Deadly Sins*		(Brecht, Christopher Logue, Weil)			
Kate Westbrook -	1989	Demo tape			cassette
- *The School of Jolly Dogs*					
In a Fix	1988/9	commission for -			cassette
		- *The Delta Saxophone Quartet*			
***Bean Rows and Blues Shots* - 1991**					
- on John Harle's *Saxophone Works*		**Argo 433847-2**			**CD 1992**
Bean Rows and Blues Shots	1991	Bournemouth Sinfonietta		5/7	cassette
		Premiere: Devizes, St John's Church			
	1991	Swindon, Wyvern Theatre			cassette

[400] The CD is called *Pierides* (after the muses) but the stage show was called *Pier Rides,* this was the Westbrooks intentional pun, fusing mythology and everyday street entertainment.

'Afternoon Plus'	1989	'Television interview'	VHS	C602/316
Quichotte	1989	Paris	4-5/2	5 cassettes
		rehearsal tape undated		cassette
		Macon - Premiere	22/4	4 cassettes
		Sochaux	28/4	2 cassettes
		Besancon	24/6	2 cassettes
		France Musique Radio -	26/8	cassette
		-FR3 broadcast		
Off Abbey Road	**1989**	**Tiptoe R2**		**CD 1990**
		Enja/Tiptoe 888805-2		**CD 1994**
Off Abbey Road	1989	Karlsruhe		cassette
	1989	Cologne		cassette
	1989	Radio France	13/10	cassette
	1989	? venue		cassette
	1990	English television documentary		VHS C602/320
	1996	Nuremburg	5/10	private CD, cassette
	1999	WDR Cologne	20/4	cassette
	1999	Leverkusen, German Television		VHS C602/319
	2012	London Olympic Festival		private CD
The Trio	1989	Darlington Arts Centre	4/3	five cassettes
	1989	Wilhelms burg	19/3	cassette
	1989	Amsterdam, Bimhuis		cassette
	1990	Modena	20/1	cassette
	1990	Southampton, Flying Teapot	10/10 -	
		- filmed by Pierre Oscar Levy		audio cassette only
A Little Westbrook Music	1990?	video documentary, French? -		C602/309
		- 'rough cut'		C602/304
The Trio	1991	London, 100 Club		cassette
	1991	Bottropp	7/9	cassette
The Brass Band	1988	Clusone Festival, Italy		cassette
	1990	Au Coeur de la Nuit Radio France		cassette
	1991	London, King's Head	21/4	cassette
Moulin Rouge	1991	soundtrack for BBC2 film		cassette
John Clare's Journey	1991	Film music	12/8	cassette
(see also *The Brass Band*: John Clare, 1981)				
Kate Westbrook -	**1991**	**Femme/LINEFE901060**		**CD 1991**
- Goodbye Peter Lorre		**Voiceprint VP346**		**CD 2004**
Goodbye Peter Lorre	1992	Paris, Passage Du Nord Ouest		cassette
Orchestra of -	**1992/95**	**Enja ENJ09358-2**		**CD 1998**
- the Smith's Academy				

Orchestra of -	1992	Sicily, Catania	25/7	cassette
- *the Smith's Academy*				
Christmas Special	1994	London, Blackheath Concert Halls		cassette
'Measure for Measure' only	1999	Glasgow. BBC radio 3 broadcast		cassette
Westbrook Song Book	1992	Sicily, Catania	26/7	cassette
The Duo: Opus	1993	France Culture	23/1	cassette
***Good Friday 1663* -**	**1993**	**Jazzprint JPVP120**		**CD 2001**
- Westbrook Music Theatre				
The Trio: *Snake Ranch Sessions*	1994	Unissued album sessions -		C602/263-266
		- see also 2012 for partial release.		
The Trio	1994	BBC radio broadcast		cassette
	1994	Koln Jazz Haus, WDR audio		cassette
The Trio with Pete Whyman	1995	Muhle Hunzingen, Switzerland		cassette
and also	1995	Berlin, Die Wabe(?)	17/5	cassette
***Stage Set* - Westbrook Duo**	**1995**	**ASC CD9**		**CD 1995**
Coming Through Slaughter	1995	BBC Radio3	17/11	cassette
Egyptian Egg Song	1995	'Pilot for animated film (unsuccessful)'		cassette
Egyptian Egg Song	1995	as above		VHS tape
Perfect Three Minute Egg	1995	probably as above		C602/312VHS
Ellington Tribute	1995	Thessaloniki	3/10	cassette
Ellington Tribute	1995	Athens, Megaron		cassette
Bar Utopia	1995	Athens, Megaron		cassette
Bar Utopia	**1996**	**ASC CD13**		**CD 1996**
		Enja ENJ 93332		**CD 1997**
Kate Westbrook -	1996	unstaged; commissioned by Sphinx -		cassette
Nijinska's Whistle		-Theatre Company		
		(see also 2005 *The Nijinska Chamber*)		
***Love or Infatuation* - 1997**		**ASC CD20**		**CD 1997**
- *The Duo*				
Westbrook Duo	1997	Koln Jazz Haus	16/2	cassette
	1997	Venice, Santa Margherita	21/2	cassette
	1997	Vienna, 'Miles Smiles'	2/7	cassette
The Garden	1997	BBC natural history program		cassette
Glad Day	**1997**	**Enja ENJ9376-2**		**CD 1999**
William Blake -	1998	BBC2	1/10	cassette
- Adventures in Poetry				

Platterback	1998	rehearsal	cassette
	1998	R.A.I broadcast of Milan concert	cassette
	1999	Polish Television, VHS	C602/302
	2003	Czech Republic TV VHS	C602/301
Platterback	**1998**	**PAO 10530 (Austria, not U.K.)**	**CD 1999**
		Jazzprint JPVP117	**CD 2001**
Classical Blues	1999	rehearsal	cassette
Classical Blues	1999	'demo: selection of pieces' -	cassette
		- for 'small classical ensembles'	
Classical Blues	2002	London, Royal Festival Hall -	private
- BBC Concert Orchestra - Barry Wordsworth, John Alley Piano -			
		- The Royal Festival Hall 26/9	
Jago	2000	commission for Wedmore Opera -	
		- Wedmore, Somerset, 14-15/7/00	private CD
Kate Westbrook -	**2001**	**Voiceprint VP310**	**CD 2001**
- Cuff Clout			
The Trio	2002	BBC Radio 3, 'In Tune' 11/6	cassette
***L'Ascenseur / The Lift* -**	**2002**	**Jazzprint JPVP130**	**CD 2002**
- The Trio			
Chanson Irresponable	**2002**	**Enja ENJ9456-2**	**CD 2003**
Chanson Irresponsable -	2002	All recorded sessions / editing notes	C602/280-288
- The New Westbrook Orchestra			
Turner in Uri	2004	Swiss TV broadcast of premiere	C602/317
'Devil's Bridge' (*Turner in Uri*) 2004 Documentary, Swiss Television			C602/317,318
Artwolf by *Artwolf*	**2004**	**Altrisuoni AS186**	**CD 2005**
Artwolf by *Artwolf Plus*	2006	plus Seb Rochford and Tim Harries-	private
		- BBC 'Jazz on Three' broadcast 18/8	
Kate Westbrook -	**2005**	**Voiceprint VP383**	**CD 2006**
- The Nijinska Chamber (see also 1996 Nijinska's Whistle)			
Wasteland Concerto	2006 Version	Guildhall School of Music -	
		- GSM Big Band 30/2	private
The Piano in the Room on the Street	2006	Solo Piano Falmouth -	private
		- Arts Centre 1-2/7	
Waxeyworks Show: edited	2006	London Jazz Festival - 10/11	private
		- BBC 'Jazz On Three' live broadcast	
***Waxeyworks Show* and -**	**2007**	**Jazzprint JPVP140**	**CD 2007**
- All That Jazz			

Tamar River: Film Music 2007 for Weir Quay Boatyard - private (demo copy)
- recorded November: Westbrook Duo with Jon Hiseman

Cape Gloss: Opera 2007 Plymouth University - private (demo copy)
- performed 25/2: Marie Vassilou/ Brendan Ash

Empress Concerto: 2007 Part of *Portraits des Femmes* for - private
- for Bessie Smith - French wind band and piano.

Fine and Yellow **2009 Westbrook Records** **CD 2009**
- no serial number: mail order only -
- remastered for **Voiceprint Gonzo HSTJ014CD** **CD 2010**

Allsorts - The Duo **1991-2009 compilation ASC112 CD 2009**

Fields and Forms 2008 compilation distributed free with Italian *Musica Jazz* Magazine

English Soup 2008 demo recording private
English Soup or - **2008 Westbrook Records - DVD 2011**
- The Battle of the Classic Trifle - no serial number mail order only

Sad but Untrue - 2011 private (demo copy)
- The Trio first draft of a compilation that later became -
***Three Into Wonderful*: 30th Anniversary Album -**
- The Trio **2012 Voiceprint VPS557** **CD 2012**
1983 - 2012 compilation. Tracks from: *A Little Westbrook Music* (1983), *Love for Sale* (1985), *Good Friday 1663* (1993), *The Lift* (2002), two tracks from the previously unreleased 'Snakeranch Sessions' (1994) (see above), and Koln (1995), and a new recording: 'Brazilian Love Songs' (a version of which appears on *English Soup* (2008)).

'Five Pieces' - **2012 Plymouth University CD recording -**
- The Duo **- commercially available from Peninsula Arts as**
150 with Plymouth University: no serial number

The Serpent Hit **2013 Westbrook Records WR001 CD2013**

Appendix Three: The Westbrook / Bayley Interview Recordings

CD1	1st April 2009	*Celebration, Release, Marching Song, Love Songs*
CD2	8th April 2009	*Metropolis, Tyger*, Theatre work, *Solid Gold Cadillac, The Brass Band*
CD3	22nd July 2009	*The Brass Band*, William Blake
CD4	30th November 2009	*The Brass Band*, Mama Chicago
CD5	7th April 2010	Kate Westbrook Interview Words 1 (*Fine 'n Yellow* (2009), *English Soup* (2008), *Cape Gloss* (2007), *Waxeyworks Show* (2006), *The Nijinska Chamber* (2005), *Art Wolf* (2003), *Turner in Uri* (2003)
CD6	7th April 2010	Kate Westbrook Interview: Words 2.
CD7	7th April 2010	Kate Westbrook Interview: Words 3,
CD8	15th December 2010	Kate and Mike Westbrook: Brecht 1 (see also Appendix Eleven)
CD9	15th December 2010	Kate and Mike Westbrook: Brecht 2 (see also Appendix Eleven)

Arrangements have been made to locate these recordings in the British Library Sound Archive (BLSA). Further details of the BLSA can be found in Appendix Four: Archives.

Appendix Four: Archives

1 The Westbrook Houses in Devon and London

The Westbrook's house in Devon (since 2005):

6 Regent Street, Dawlish, Devon EX7 9LE.

Since the commencement of this study in 2009 there has been a gradual relocation of items from the private to the public domain in the form of the archives described below.

The Westbrook's house in London:

Flat 17, Tamar House, 12 Tavistock Place, London WC1H 9RD. [401]

Although an apartment there is an associated basement which Westbrook has described as 'stacked with parts and scores'. I believe the material to be arrangements and re-arrangements of works for different ensembles and different circumstances of performance but there are no definitive scores here. Unfortunately due to time restrictions it became evident that cataloguing this material as a project was outside the scope of this study. From 2011 the apartment has been rented out by the Westbrook's to provide an income.

2 The British Institute of Jazz Studies

Contact: Graham Langley (secretary and archivist), 17 The Chase, Crowthorne, Berkshire, RG45 6HT. bijs@tiscali.co.uk

Langley was initially instrumental in facilitating the creation of a Westbrook Archive for all Westbrook materials excluding scores and recordings. I discovered that Langley was introduced to the Westbrooks through Margery Styles (co-founder of *The Smith's Academy*

[401] It is perhaps more than a curiosity that the Westbrook's address in London reflects that Mike Westbrook went to school at Kelly College, Tavistock, Devon, and the river Tamar divides the counties of Devon and Cornwall; also, conversely, their Devon address is a reference to London.

Informer Westbrook newsletter) and consequently around a dozen large boxes were transfered from the Westbrook's Devon home to B.I.J.S. by van by Langley in 1995.

Following my commencement of this study I was involved in the transfer of another batch of packing crates from Devon to Langley by post in 2010. After e-mail discussions with Langley in 2010 it was established that B.I.J.S. would create and maintain a database of all Westbrook material and its locations but not hold any materials other than duplicates of 'some posters, concert programmes, and photos'.[402] The Westbrook Collection was subsequently established at the National Jazz Archive, Loughton.

3 The National Jazz Archive

National Jazz Archive, Loughton Central Library, Traps Hill, Loughton, Essex, IG10 1HD. Curator: David Nathan david.nathan@essex.gov.uk. 02085020181. Project Archivist: Lawrence Barker. Project Manager for the Heritage Lottery Fund (H.L.F.) and Access Development Planning Project: Angela Davies adaviesheritage@aol.com.

In 2010 Westbrook agreed to release the majority of his personal archive. I helped Westbrook to sift through, collate, file, and box up, the majority of the Devon records which included costings, grant proposals, stage plans, CD cover designs and artwork, newspaper and magazine reviews, publicity posters and leaflets and programs, some contracts, tour travel details, and the like. No musical scores or recordings were included.[403] The total, amounting to seven packing boxes full of some seventy folders and twenty lever arch files (the lever arch files, all pertaining to the financial side of Westbrook's engagements for performance, were recovered from former Westbrook manager Laurence Aston), were dispatched from Westbrook's Dawlish home (by post) on the 30th April 2010 to Graham Langley of B.I.J.S.

---

[402] Personal email from Langley dated 20th September 2010.

[403] Except the discovery of graphical scores and notes for *Copan Backing Track* (1971) as detailed in Appendix Five.

(see above). After inspection Langley made a list of the contents of the boxes for the B.I.J.S. database then passed them to the National Jazz Archive. Correspondence by email with Langley showed that he passed the boxes, minus some duplicate material, to the N.J.A. on the 7th June 2010.

I first visited 'The Westbrook Collection' in September 2010 to gain perspective on the N.J.A.'s activities and intentions with the materials. After three days work the following was established:

a) It was found that the boxes passed from Langley were labelled 'phase two' and there were already four similar size boxes housed at the N.J.A. which constituted phase one. It appeared that this phase one material was part of the van load collected by Langley in 1995 (as stated in the previous section) however Langley was said to have collected twelve boxes.[404] The apparent disparity between boxes collected and those transferred was put down, by Langley, to a large amount of replication.[405] But it also seems very likely that the boxes he collected were not the same very large storage boxes I found at the NJA and thus re-boxing had taken place.

b) I undertook archive work (under guidance from Lawrence Barker) and integrated the phase two and phase one materials. Langley's own phase two listings were modified accordingly. The existing files and folders, labelled in Westbrook's hand, were maintained, and additional files created: following Westbrook's own system the files were mainly organized by title of work. A cursory inspection of the files revealed much misfiling and considerable replication, rectifying this is ongoing work but is now virtually complete.

c) Lawrence Barker and I agreed to suggest that the current location of the Westbrook Collection, a cupboard within the main room of the NJA, should be converted by simply

---

[404] According to an undated and unattributed photocopied in-house article passed to me by N.J.A. curator David Nathan.

[405] personal email from Langley to this writer dated 20th September 2010.

adding shelves in order to become the permanent home for it. I took this idea to Nathan and Langley who were very receptive.

d) Nathan proposed that I assume a coordinating and cataloguing role and become the archivist for the Westbrook Collection. This was accepted by Langley[406] and Barker provided guidance/ training for the duration of his tenure as the professional archivist.

David Nathan and 'The Westbrook Collection'.

[406] E-mail from Langley dated 19th September 2009.

4 The British Library Sound Archive

Paul Wilson pwilson@bl.uk 020 7412 7446. 96 Euston Road, London NW1 2DB.

I contacted Paul Wilson with a view to establishing a permanent collection of recordings of spoken interviews with Mike Westbrook: this he supported.[407] However the journalists that I contacted were unable to help in various ways. Duncan Heining was enthusiastic,[408] but found his interviews were confined to the format of hand held tape recorder and he was unable to make the transfer required by the sound archive to digital WAV format. Alyn Shipton stated that he had not kept copies as his method was to produce an edited version for publication that received the interviewees approval and then to destroy the originals(s); any subsequent archiving of the broadcasts or journals was left to appropriate bodies such as the BBC. Jez Nelson of BBC's 'Jazz on Three' did not reply (although I have BBC recordings of two substantial Westbrook interviews with Nelson). Philip Clark, who published an important interview with Westbrook in *Jazz Review* magazine, agreed to giving me a copy of his cassette taped interview: it remains for me to collect it and perform the necessary technological formatting. It is my intention to forward my own interviews (detailed in Appendix Three) to the B.L.S.A. on the completion of this study.

During the course of this study Westbrook changed his position to the archiving of his personal collection of recordings. Initially (2009) he was not in favour of referring to them, but during my negotiations to convert some of them from cassette to CD format in 2011 he disclosed the existence of some 300 tapes. There were many where the tape had deteriorated irretrievably but the remainder were listed (December 2011). Some salvageable items were taken to sound engineer Ian Loud of Linney Studios, Devon, for expert transfer to CD format. Paul Wilson for the BLSA (detailed above) is now in possession of them and they will be

---

[407] E-mail from Wilson dated 14th April 2010.

[408] E-mail from Heining dated 14th April 2010.

added to the existing archived material in due course (the time taken being dependent on manpower availability). Listings appear as part of Appendix Two: Recordings.

5 The Jerwood Library

Claire Kidwell, Head Librarian, Jerwood Library of the Performing Arts, Trinity College of Music, King Charles Court, Old Naval College, Greenwich, London SE10 9JF. ckidwell@tcm.ac.uk

The purpose of this archive is to house either part scores (ps), or full scores (fs), or sets of parts, notes (n), and reference recordings (r). Westbrook himself has shaped the nature of this archive in acting as his own curator; it is significant Westbrook has not placed any works prior to *Citadel Room 315* (1973-1974) in this archive. Alphabetically the works are:

After Smith's Hotel (includes script). (1983) fs	BOX FIVE
Bar Utopia (1995) fs	BOX EIGHT
Bean Rows and Blues Shoots (1991) fs	BOX TEN
Big Band Rossini (1987) fs	BOX NINE
Blake Songs (1971): The Human Abstract, The Fields, I See Thy Form (1971), The Human Abstract (2008) fs	BOX ONE
Blues for Terenzi (1995) r	BOX TEN
Cable Street Blues (1997) fs	BOX TEN
Camera Makes Whoopee (1996) fs	BOX THIRTEEN
Cape Gloss (2007) fs	BOX TWENTY ONE
Chanson Irresponsable (2002) fs	BOX EIGHTEEN
Citadel Room 315 (1974) fs	BOX TEN
Classical Blues (1999) (2001) and (2002) fs	BOX TWELVE
Coming Through Slaughter (1994) fs	BOX TWO
The Cortege (1979) ps n	BOX SIX
Empress Concerto (2007) fs	BOX TWENTY
Fight Music (1996) fs	BOX FOUR
Good Friday 1663 (1993) fs	BOX ELEVEN
I.D.M.A.T (1984) fs	BOX FOUR
Jago (2000) p fs	BOX FOURTEEN and BOX FIFTEEN
London Bridge is Broken Down (1987) fs	BOX SEVEN
Love, Dream ,and Variations (1974) fs	BOX ONE
Mama Chicago (1978), only some of ps	BOX ONE
Measure for Measure (1992) fs	BOX ONE
Moulin Rouge (1990) r	BOX THIRTEEN
On Duke's Birthday (1984) fs	BOX FOUR
Piano (1976) fs	BOX ONE
Platterback (1998) fs	BOX THREE
Quichotte (1988) ps	BOX SIXTEEN
September Song (1995) fs	BOX TWELVE
Traurig aber Falsch (1991) ps	BOX SIXTEEN
Turner in Uri (2003) fs	BOX SEVENTEEN
Wasteground Concerto (1981) fs	BOX TWELVE

6 The Darmstadt Collection of Articles

This collection is located at Darmstadt Jazz Institute. Dr Wolfram Knauer, Jazzinstitut Darmstadt. Bessunger Strasse 88d, D-64285 Darmstadt, Germany.

jazz@jazzinstitut.de www.jazzinstitut.de

The listings for Mike and Kate Westbrook were initially obtained by email 17th June 2010 and kindly sent again in English by Dr Knauer in updated form 30th November 2011: it is reproduced here unedited.[409]

Westbrook, Mike (p * real name: Michael John Westbrook; b: 21.Mar.1936, High Wycombe, Buckinghamshire/ GB [People in Jazz; Companion; New Grove; Reclam; Dictionnaire; Who's Who/GB; Rough Guide] {alt.date: 22.Mar.1936, High Wycombe/GB [Rororo]}; Lexikon: People [1984]; Companion [1987]; New Grove [1988]; Rororo [1988]; Reclam [1989]; Dictionnaire [1988,1995]; Who's Who/GB [1997]; Rough Guide [1999]; vertical file: Mike WESTBROOK [1998-2005])
***

Westbrook, Mike [Michael John David] (b High Wycombe, England, 21 March 1936). English composer, pianist, and bandleader. After working in an accountant's office and studying painting he took up music professionally; he was largely self-taught and has an empirical approach to composition. Around 1960 he organized a jazz workshop in Plymouth, where he wrote for a small ensemble that included John Surman, then early in 1963 he moved to London. From that time he has written pieces for a number of his own ensembles: the Mike Westbrook Band (1962-72), the Mike Westbrook Concert Band (1967-71), the multi-media group Cosmic Circus (1970-72), the jazz-rock band Solid Gold Cadillac (1971-4), the Mike Westbrook Brass Band (established in 1973 to perform in the theater and on television), the Mike Westbrook Orchestra (formed in 1974), A Little Westbrook Music, with his wife Kate Westbrook and Chris Biscoe (formed in 1982), Westbrook Music Theatre (formed in 1984 with Kate for mixed-media productions), the septet Westbrook Rossini (formed in 1984), Les Deux Trios (combining his own trio with that of Didier Levallet, Gérard Marais, and Dominique Pifarely, from 1985), and the Dance Band (formed in 1986). In 1992 the Westbrook Orchestra performed a BBC Promenade Concert. Westbrook has worked with other groups, appearing as a conductor with many radio orchestras in Europe and he has collaborated with a number of theater companies, notably the National Theatre (1971), the Foco Novo Theatre Company (1985), and the Extemporary Dance Theatre (1986). In 1973, with John Jack, he founded the record company Cadillac (ii), which maintained a modest amount of activity through the 1990s, and in 1985 he began issuing a quarterly newsletter, the Smith's Academy Informer. He is the subject of a film documentary, "Mike Westbrook: Jazz Composer" (1978). Westbrook is particularly adept at providing jazz improvisers with stimulating themes and settings and then enfolding their contributions within a wider context. He takes his inspiration from a wide variety of styles, many from outside jazz and drawing on European literary and classical music traditions, the visual arts, and theater; his work (often written in collaboration with Kate Westbrook) consists of highly personalized statements. Like Duke Ellington before him, he generally composes for specific musicians in his bands, notably the singer Phil Minton and the saxophonist Chris Biscoe; this results in highly colored music that is subject to few of the clichés of jazz composition. Among his best-known pieces are "Marching Song" (1969), "Metropolis" (1971), "Citadel/Room 315" (1975), "The Cortège" (1982), "Westbrook - Rossini" (1986), and "London Bridge is Broken Down" (1987). Oral history material in GBLnsa. --- Recorded Compositions (selective list): "Marching Song" (1969, Deram 1047-8); "Metropolis" (1971, RCA SF8396); "Citadel/Room 315" (1975, RCA SF8433); "Mama Chicago" (1979, RCA PL25252); "The Cortège" (1982, Original 309); "On Duke's Birthday" (1984, HA 2012); "Love for Sale" (1985, HA 2031); "Westbrook - Rossini" (1986, HA 2040); "London Bridge is Broken Down" (1987, Venture 13); "Off Abbey Road" (1989, TipToe 888805-2); "Bar Utopia" (1996, ASC 13). --- [Charles Fox, Digby Fairweather, Simon Adams & Barry Kernfeld, in: The New Grove Dictionary of Jazz, 2nd edition, London 2001]

Westbrook, Michael John David ("Mike") (comp, ld, p, tu), geb. 21.3.1936 High Wycombe, Großbritannien. Mehr als alles andere, bemerkt Ian Carr, sei das Werk von Mike Westbrook "verantwortlich für die Emanzipation des britischen Jazz von der amerikanischen Sklaverei". Dabei habe er Fortschritt nicht nur im Sinne einer Vorwärtsbewegung begriffen: "Es ging ihm darum, seiner Nase zu folgen, und zwar in jede Richtung - rückwärts, seitwärts, hinauf und hinunter." In den Mittelpunkt seiner Stilgrenzen sprengenden Arbeit stellt der

[409] The British Institute of Jazz Studies is now in possession of this list on its database.

Pianist seit Mitte der sechziger Jahre ungewöhnlich breit angelegte Kompositionen, die er später auch in multimedialem Kontext präsentiert hat. Ähnlich wie etwa Willem Breuker oder das Art Ensemble of Chicago bezieht Westbrook auch literarische und visuelle Elemente, theatralische und artistische Aktion, Film etc. ein. "Freie Musik", betont er, "ist nicht nur eine Frage freier Improvisation, sie kann auch durch Komposition erreicht werden [...]. Wie wende ich geschriebene Improvisation, Struktur, theatralische Effekte, Bilder an - dies ist eine Frage, die mich fasziniert." Dabei setzt Westbrook, der sich als Pianist wie auch als Komponist vor allem auf Duke Ellington und Thelonious Monk, aber auch in weiterem Sinne auf Charles Mingus, Jelly Roll Morton, Igor Strawinsky und Bert Brecht/Kurt Weill bezieht, je nach Erfordernissen seiner Großkompositionen spezialisierte Musiker, Rock- und Folk-Repräsentanten ebenso wie Konzertmusiker oder Rezitatoren ein. Als Kern dienen ihm seine verschiedenen Bands, seit 1982 das Trio A Little Westbrook Music mit seiner Frau, der Sängerin, Texterin und Malerin Kate Westbrook, und Phil Minton bzw. Chris Biscoe. Seine episch angelegten Arbeiten wie "Celebration", "Marching Songs", "Metropolis", "Citadel/Room 315", "Mama Chicago" oder "The Cortège" weisen ihn als einen der fähigsten europäischen Jazzkomponisten aus und dokumentieren Ian Carrs Einschätzung: "Alles bei Westbrook scheint extremer zu sein als bei den meisten anderen Musikern - die zahlreichen Fehlstarts, die verzweifelten frühen Kämpfe, das Lob, der Tadel, die Größenordnung seiner Wagnisse, die Länge seiner Werke, die Bedingungslosigkeit seiner Hingabe an jedwedes Gebiet, dem er sich widmen mag. Er hat stets das Unerwartete getan, und er hat das Bewusstsein, die Aufnahmefähigkeit und das Können britischer Musiker vergrößert." Mike Westbrook, Sohn einer Klavierlehrerin und eines Amateurschlagzeugers, hatte ersten Unterricht bei seiner Mutter, erlernte sein Instrument wie später auch Trompete aber weitgehend autodidaktisch. Er studierte bis 1962 Kunst in Plymouth und London und war danach in London einige Jahre lang als Kunsterzieher tätig. Schon 1959 hatte er in Plymouth mit John Surman für Auftritte im Arts Centre eine erste Band zusammengestellt, für die er auch komponierte. Ebenfalls mit Surman in der Frontline, gründete er 1962 in London ein Sextett, dem auch Mike Osborne (as), Malcom Griffiths (tb), Harry Miller (b) und Alan Jackson (dr) angehörten. Die Gruppe, die vor allem in Universitäten, Galerien oder Theatern auftrat, fand 1968 beim Montreux Festival breite Anerkennung. Ab 1967 existierte - zunächst daneben - seine Concert Band, die in variablen Besetzungen bei Aufführungen und/oder Einspielungen von - zumeist Kompositionsaufträgen folgenden - großen Werken in Erscheinung trat. Auf Platten dokumentiert sind "Celebration" (1967), "Release" (1968), "Marching Songs" (1969), "Love Songs" (1970 mit Norma Winstone), "Metropolis" (1971), "Tyger - A Celebration Of William Blake" (1971) und "Citadel/ Room 315" (1975). 1970 bis 1972 leitete Westbrook außerdem an einem Theater die Multimedia-Gruppe Cosmic Circus, 1971 bis 1974 die Rockband Solid Gold Cadillac, deren Arbeit auf einer gleichnamigen LP (1972) und auf "Brain Damage" (1973) festgehalten ist, in leicht veränderter Besetzung auch auf "M.W. Live" (1972). Für Jazz/ Cabaret-Verbindungen - wobei unter Cabaret eher Vaudeville-artige Aufführungen denn Kabarett zu verstehen sind - stellte Westbrook 1973 seine Brass Band mit Phil Minton und Paul Rutherford sowie seiner späteren Frau Kate Barnard (Piccoloflöte, voc) zusammen. Sie unternahm Tourneen in Europa und nach Übersee, mit Präsenz bei internationalen Festivals, und bildete den Kern seiner Großbesetzungen bei Projekten wie "Love, Dream & Variations" (1976) oder "The Cortège", das 1982 mit dem Grand Prix du Disque Montreux ausgezeichnete Opus magnum, das 1993 auf CD wieder veröffentlicht worden ist. "For The Records" (1975), "Goose Sauce" (1977/78) und das spektakuläre Jazz/Cabaret-Programm "Mama Chicago" (1979) sind Einspielungen der Brass Band, der 1982 das Trio mit Kate Westbrook und Chris Biscoe (sax) folgte. Westbrook, der 1977 zudem die Solo-LP "M.W. Piano Solo" aufnahm und 1984 mit seiner Frau für Multimedia-Projekte das Westbrook Music Theatre ins Leben rief, ist ständig mit Gruppen, im Trio oder im Duo mit seiner Frau auf Tournee, gastiert bei internationalen Festivals, darunter Bracknell, Willisau, Berlin und Moers, und schreibt für viele europäische Rundfunkorchester und Filmproduktionen. Als weitere Alben sind unter den Duo-Projekten mit seiner Frau "Love Or Infatuation" und "Stage Set" (1997) hervorzuheben, unter den Trio- Alben "Love For Sale" (1985) und unter den Einspielungen in wechselnden großen Besetzungen "The Westbrook Blake" (1980), "On Duke's Birthday", "Westbrook Rossini" (beide 1984), "Pierides" (beide 1986), "London Bridge Is Broken Down" (1987), "The Dance Band" (1988), "Off Abbey Road" (1989), "Goodbye, Peter Lorre" (1991), "The Orchestra Of Smith's Academy" (1992) und "Bar Utopia" (1996). --- [Martin Kunzler, in: ro-ro-ro Jazz Lexikon, Reinbek bei Hamburg 2001]

DISCOGRAPHY: a complete name discography can be compiled upon request (usual copy fees apply).

LITERATURE

Diverse Autoren, in: Smith's Academy Informer, passim [Westbrook Newsletter]
C. Bird: Caught in the Act. Magnificently Movin' Experience, in: Melody Maker, 24.May 1969, p. 6
Michael Shera: Mike Westbrook and his Orchestra, in: Jazz Journal, 19/1 (Jan.1966), p. 10-11 (F/I)
Michael Shera: Mike Westbrook and his Orchestra, in: Jazz Journal, 19/1 (Jan.1966), p. 10-11
B. Houston: Westbrook. Wild Men from the West Country, in: Melody Maker, 14.May 1966, p. 9
V. Schonfield: Mike Westbrook Concert Band, Atheneum Theater, Plymouth, in: Down Beat, 34/24 (1967), p. 39 (C)
Bob Dawbarn: Old Place. Looking for the Future, in: Melody Maker, 14.Jan.1967, p. 6
B. Houston: Mike Westbrook Concert Band - Celebration, in: Melody Maker, 20.Jan.1968, p. 12 (R)
Brian Priestley: In Person. Mike Westbrook 6tet, in: Jazz Monthly, #163 (Sep.1968), p. 26-27 (C)
C. Bird: Understanding What Has Gone Before (at London's Conway Hall), in: Melody Maker, 21.Dec.1968, p. 6
B. Houston: Westbrook/Surman - Release, in: Melody Maker, 8.Feb.1969, p. 21 (R)
Fred Bouchard: Jazz in Britain. Mike Westbrook Concert Band, in: Jazz Journal, 22/2 (Feb.1969), p. 15 (C)

George Foster: Heard and Seen. Mike Westbrook, The Conway Hall, London, in: Coda, 8/12 (Mar/Apr.1969), p. 38-39 (C)
NN: Making the Best of It, in: Melody Maker, 1.Mar.1969, p. 19
C. Bird: The Paradox of Westy, in: Melody Maker, 17.May 1969, p. 8
Barry McRae: Jazz in Britain. Mike Westbrook, in: Jazz Journal, 22/7 (Jul.1969), p. 4 (C)
Barry McRae: Jazz in Britain. Mike Westbrook at Hatfield, in: Jazz Journal, 22/10 (Oct.1969), p. 24 (C)
NN: Westbrook Work at Mermaid (London), in: Melody Maker, 8.Nov.1969, p. 3 (C)
R. Williams: Westbrook on War - A Resounding Success, in: Melody Maker, 29.Nov.1969, p. 29 (R: Morning Song)
Barry McRae: Jazz in Britain. Mike Westbrook - Earthrise, in: Jazz Journal, 23/1 (Jan.1970), p. 6 (C)
Barry Tepperman: marching Song. The Mike Westbrook Concert Band, in: Coda, 9/6 (Mar/Apr.1970), p. 11 (F)
R. Williams: Westy and His Very Own Bag, in: Melody Maker, 25.Apr.1970, p. 14
Mike Morrish: Jazz in Britain. Mike Westbrook at Exeter University, in: Jazz Journal, 23/5 (May 1970), p. 14-15 (C)
Mike Bourne: Mike Westbrook Concert Band - "Marching Song" (Dream), in: Down Beat, 37/15 (6.Aug.1970), p. 24-25 (R)
Pete Gamble: Jazz in Britain. Westy at the Phoenix, in: Jazz Journal, 23/9 (Sep.1970), p. 22 (C)
R. Williams: Mike Westbrook - Love Songs, in: Melody Maker, 19.Sep.1970, p. 28 (R)
Valerie Wilmer: Mike Westbrook on Being a Composer, in: Jazz Forum, #12 (1971), p. 65-66
Barry McRae: Jazz in Britain. Jean Luc Ponty/Mike Westbrook at Scott's, in: Jazz Journal, 24/5 (May 1971), p. 23, 40 (C)
Martin C. King: British Jazzmen. Mike Westbrook, in: Jazz Journal, 24/7 (Jul.1971), p. 29, 36 (F/I)
C. Bird: Die zukünftigen Abenteuer und Unternehmungen des Musikers Mike Westbrook, in: Sounds, 10/1972, p. 30-33
Denis Constant: Metropolis (première au Mermaid Théatre de Londres), in: Jazz Magazine, #201 (1972), p. 4 (C)
R. Williams: Mike Westbrook - Metropolis, in: Melody Maker, 26.Feb.1972, p. 32 (R)
Ron Brown: Jazz in Britain. Jazz Views of Shakespeare, in: Jazz Journal, 26/6 (Jun.1973), p. 8-9 (C)
C. Bird: Mike Westbrook (in Liverpool), in: Melody Maker, 28.Sep.1974, p. 23 (C)
NN: Westbrook Launches Festival (Camden), in: Melody Maker, 14.Sep.1974, p. 22
Steve Voce: It Don't Mean a Thing. The Westbrook Tour, in: Jazz Journal, 27/11 (Nov.1974), p. 14-15 (C)
Roger Cotterell: Recording Mike Westbrook's "Citadel", in: Jazz Journal, 28/5 (Jun.1975), p. 4-6, 8, 49 (F)
Andy Duncan: Mike Westbrook's All Star Brass Band and Cabaret, in: Impetus, #4 (1976), p. 169-173 (F/I); part 2, in: Impetus, #5 (ca.1977), p. 205-206 (I)
NN: On the Bandstand. Mike Westbrook's Brass Band, in: Jazz Forum, #42 (1976), p. 28 (F)
R. Cotterrell: Mike Westbrook. Taking Music to the People, in: Jazz Forum, #39 (1976), p. 38-41 (F/I)
Roger Cotterrell: Great Britain. Westbrook Flirts with Musicals, in: Jazz Forum, #50 (1977), p. 12 (short F)
Kitty Grime: Jazz at Ronnie Scott's, London 1979 [book], p. 154 (short I)
NN: Great Britain. Westie's Jazz Cabaret, in: Jazz Forum, #60 (1979), p. 12 (short F)
R. Cotterrell: Mike Westbrook - Piano/Goose Sauce, in: Jazz Forum, #57 (1979), p. 46-47 (R)
S. Manuel Bugard: Jazz en direct. Mike Westbrook, in: Jazz Magazine, #272 (Feb.1979), p. 19 (C)
Serge Loupien: Mike Westbrook - J'ai oublié de m'enfermer dans un style, in: Jazz Magazine, #275 (May 1979), p. 46-47, 62, 64 (I)
Pierre-Henric Ardonceau: Jazz en direct. Sigma, in: Jazz Magazine, #283 (Feb.1980), p. 11-12 (C)
Olivier Danos: Jazz en direct. Symetric/Mike Westbrook, in: Jazz Magazine, # 296 (Apr.1981), p. 18 (C)
Philippe Blanchet: Jazz en direct. Mike Westbrook, in: Jazz Magazine, # 299 (Jul/Aug.1981), p. 13-14 (C)
Christian Tarting: Jazz en direct. Mike Westbrook, in: Jazz Magazine, # 305 (Mar.1982), p. 11-12 (C)
Bruno Rub: Mike Westbrook Brass Band. Ethnischer Jazz à l'Anglaise, in: Jazz (Schweiz/A3), 1/1983
K. Ahlbrand: Mike Westbrook - The Cortège, in: Jazz Podium, 32/8 (1983), p. 44 (R)
R. Zabor: Mike Westbrook Plays William Blake's Great Hits, in: Musician, #58 (1983), p. 32-40, 97, 106
Lee Jeske: Caught. Mike Westbrook Brass Band, St. Peter's Chuch/Village Gate, New York, in: Down Beat, 50/8 (Aug.1983), p. 47 (C)
NN: Westbrook Film for South West TV ("Hotel Amigo"), in: Melody Maker, 10.Dec.1983, p. 18
J. Laret: Jazz en direct. Mike Westbrook (Aldeburgh-on-Sea, Suffolk), in: Jazz Magazine, #325 (1984), p. 13-14
Barry McRae: Mike Westbrook - On Duke's Birthday, in: Jazz Journal, 38/8 (1985), p. 30 (R)
NN: Westbrook - Rossini, in: Smith's Academy Informer, #1 (Jun.1985), p. 1-2 (F)
several authors: many essays, articles, concert reviews and interviews, in: Smith's Academy Informer, from Jun. 1985 up till 2005 (F/I/R/C)
NN: After Montreuil's Wind, in: Smith's Academy Informer, #2 (Sep.1985), p. 1-2 (F: French tour of "A Little Westbrook Music")
Chris Parker: Live Wire. The Ass, London Riverside Studios, in: The Wire, #23 (1986), p. 10 (C)
Ingrid Karl: Umfragen unter Zeitgenossen. Mike Westbrook, in: Ingrid Karl (Hg.): Jazz op. 3. Die heimliche Liebe des Jazz zur europäischen Moderne, Wien 1986 [book], p. 232-233 (I)
Richard Cook: Mike Westbrook - Love for Sale, in: The Wire, #31 (1986), p. 37-38 (R)
Richard Cook: Mike Westbrook's Pier Rides, London Bass Cleff, in: The Wire, #33 (1986), p. 16
Chris Parker: The Ass, Riverside Studios, London, in: Smith's Academy Informer, #3 (Feb.1986), p. 3 (C)

NN & Kate Westbrook & Mike Westbrook: Pier Rides - Westbrook Music & Extemporary Dance Theatre, in: Smith's Academy Informer, #3 (Feb.1986), p. 1-2 (F/I)
Gerhard Litterst: Skurrile Klänge zu sperriger Poesie. Mike und Kate Westbrook, in: Jazz Podium, 35/3 (Mar. 1986), p. 28
Mike Westbrook: Terpischoreans, in: Smith's Academy Informer, #4 (Jul.1986), p. 3-4 ("I")
Stella Grymes: Entrance Course to Smith's Academy, in: Smith's Academy Informer, #4 (Jul.1986), p. 5-6 (F)
"Hackenbush": Rossini, Roccella, Rapido. Westbrook-Rossini, Calabria, 29th August 1986, in: Smith's Academy Informer, #5 (Oct.1986), p. 4 (C)
NN & Mike Westbrook & Kate Westbrook: London Bridge's Broken Down, in: Smith's Academy Informer, #7 (May 1987), p. 2-3 (F/I)
Mike Westbrook & Kate Westbrook: Westbrook Rossini. Souvenir Programme, in: Smith's Academy Informer, #8 (Jul.1987), p. 1-6 (F)
Chris Parker: Burning Bridges. Mike & Kate Westbrook Play Sad Songs for a Broken Europe, in: The Wire, #46/47 (Dec/Jan.1987/1988), p. 28-30 (F/I)
Mike Westbrook & Kate Westbrook: The Westbrook Blake, in: Smith's Academy Informer, #13 (Oct.1988), p. 2 ("I")
Mike Westbrook & Kate Westbrook: Off Abbey Road, in: Smith's Academy Informer, #14 (Feb.1989), p. 2-3 ("I")
Mike Westbrook & Kate Westbrook & Jean-Luc Lagarce: Quichotte, in: Smith's Academy Informer, #15 (Apr. 1989), p. 2-3 (F/I)
Christian Emigholz: Kate und Mike Westbrook im Gespräch - Ein Großteil unserer Arbeit paßt nicht mehr in das Jazzmedium, in: Jazzthetik, 3/5 (May 1989), p. 26-31 (I)
Kees Stevens: Westbrook-trio voortreffelijke drieeenheid, in: Jazz Freak, 16/5 (May/Jun.1989), p. 8 (C)
Kees Stevens: Quichotte van Westbrook volmaakte integratie van genres, in: Jazz Freak, 17/1 (Sep/Oct.1989), p. 16-17 (C)
Kevin Whitehead: Big Bang - On Duke's Birthday, in: Down Beat, 56/12 (Dec.1989), p. 44 (R)
Alessandro Achilli & Paolo Chang: Mike Westbrook, in: Musiche, #7 (Spring 1990), p. 6-13 (F/I)Christian Emigholz: Wanderer zwischen den Stilen. Der Komponist, Arrangeur und Pianist Mike Westbrook, in: Neue Zeitschrift für Musik, 153/12 (Dec.1992), p. 41-43 (F)
Patrick Krause: Mike and Kate Westbrook. Vom Riechen der Klänge, in: Day In Day Out, 4/1990, p. 52-55 (F)
NN: The Westbrook Blake, Mama Chicago, Hotel Amigo, in: Smith's Academy Informer, #18 (Jan.1990), p. 1-6 (F)
Tomek: The Dean's Xmas Broadcast, in: Smith's Academy Informer, #22 (Feb.1991), p. 1-6 (F/I)
Mike Copp: The Westbrook Trio at Clacton, in: Smith's Academy Informer, #24 (Jul.1991), p. 2 (C)
Pippa Goldie: The Mike Westbrook Band at Friedrichshafen, Germany, 31st May, in: Smith's Academy Informer, #24 (Jul.1991), p. 2-3 (C)
Neville Hadsley: Mike Westbrook, in: Jazz FM, #7 (Sep.1991), p. 10-11 (F/I)
Dita von Szadkowski: Werkschau für zeitgenössische Improvisationsmusik. Eckart Koltermann, Mike Westbrook, in: Jazz Podium, 40/11 (Nov.1991), p. 33 (C)
Chris Parker: With Mike & Kate in Catania, in: Jazz. The Magazine, #15 (1992), p. 36-37 (F/C)
Thierry Quénum: Mike Westbrook - Big Band Rossini, in: Jazz Magazine, #414 (Apr.1992), p. 10 (C)
NN: Mike and Kate Westbrook, in: Jazz at Ronnie Scott's, #75 (May/Jun.1992), p. 4 (F)
Herman te Loo: Gehoord & Gezien. Mike Westbrook's Big Band - Rossini, Bimhuis, Amsterdam, in: Jazz Nu, #163 (Jul/Aug.1992), p. 54 (C)
Chris Parker & Kenny Mathieson & Ronald Atkins & Margery Styles: Reflections on Catania, in: Smith's Academy Informer, #28 (Aug.1992), p. 2-3 (C)
Mike Copp & Martin King & Steve Ford: Two Nights with the Westbrooks. Blake at Greenwich, Orchestra at Ronnie Scott's, in: Smith's Academy Informer, #28 (Aug.1992), p. 4-5 (C)
Neil Stanley: Mansfield 1 - Westbrook 1, in: Smith's Academy Informer, #28 (Aug.1992), p. 3 (C)
Pippa Goldie: Friedrichshafen Revisited, in: Smith's Academy Informer, #28 (Aug.1992), p. 4 (C)
Kenny Mathieson: On Mike's Birthday, in: The Wire, #103 (Sep.1992), p. 16-18 (F/I)
Brian Morton: Westbrook HO!, in: The Wire, #104 (Oct.1992), p. 12-13 (F)
Christian Emigholz: Catania feiert Westbrook. Wie man nicht reich und berühmt wird, aber trotzdem ein überzeugendes Festival arrangiert, in: Jazzthetik, 6/10 (Oct.1992), p. 6-7 (C)
Kate Westbrook: Scandinavian Diary. Mike & Kate Westbrook on tour with the Tolvan Band, in: Smith's Academy Informer, #29 (Oct.1992), p. 2 (F)
Mark Hagen: Big Band Rossini at the Proms, in: Smith's Academy Informer, #29 (Oct.1992), p. 3 (C)
Mike Copp & Steve Ford: Another Night With The Westbrooks, The Albert Hall Prom, in: Smith's Academy Informer, #29 (Oct.1992), p. 3-5 (C)
Philippe Carles: En direct. Mike Westbrook, in: Jazz Magazine, #421 (Dec.1992), p. 18 (C)
Alessandro Achili & Giampiero Cane: Westbrook el' orchestra, in: Musiche, #14 (1993), p. 32-35 (F/I/D)
Ronald Atkins: Sicilian Diary, in: Smith's Academy Informer, #30 (Jan.1993), p. 2 (F/C)
Thierry Quénum: Le Pop Opéra des Westbrook, in: Jazz Magazine, #424 (Mar.1993), p. 48-49 (I)
Otto Smart: All he Fun of the Fair (Without the Queasiness). The Mike Westbrook Orchestra, Leeds Civic Theatre, in: Smith's Academy Informer, #31 (Apr.1993), p. 2 (C)

Mike Westbrook: The Lure of the Underground. The Credibility Gap, in: Jazz on CD, #17 (Aug.1995), p. 16-18 ("I")
NN: The Westbrook Archive, in: National Jazz Foundation Archive Newsletter, #1 (Spring 1996), p. 4 (F) [digi.copy]
Martin Schuster: Mike Westbrook. In der Seitengasse der Abbey Road, in: Concerto, Mar/Apr.1996, p. 14-15 (F)
Libero Farné: L'opera jazz come laboratorio dell'artista multimediale, in: Musica Jazz, 52/12 (Dec.1996), p. 18-20 (F/I)
Duncan Heining: Mike Westbrook. Is This Man Britain's Greatest Living Composer?, in: Avant, #1 (Spring 1997), p. 22-23 (F/I)
Steve Berry: On the Road. Going Chese and Crackers, in: Jazz UK, #16 (Jul/Aug.1997), p. 7 (F about Mike Westbrook orchestra tour)
Chris Parker: Way Out West. Chris Parker talks to Kate and Mike Westbrook about their uniquely quirky music brought into focus by recent reiusses and planned new releases, in: Jazzwise Magazine, #18 (Dec/Jan. 1998/1999), p. 12-14 (F/I)
John Wickes: Innovations in British Jazz. Volume One: 1960-1980, Chelmsford/GB 1999 [book: Soundworld Publishers], p. 51-52, 62-65, 113-114, 277-284 (F)
Mike Westbrook: The Westbrook Song Book, in: Wolfram Knauer (ed.): Jazz und Sprache, Sprache und Jazz, Hofheim 1999 [book: Wolke Verlag], p. 77-85 ("I")
Jan Tengeler: Zugfahren in Zeiten des Krieges. Platterback - das neue Jazzical von Kate und Mike Westbrook, in: Jazz Podium, 48/6 (Jun.1999), p. 22-23 (F/I)
Ljubisa Tosic: Mike Westbrook. Ein Interview, in: Jazzthetik, 13/6 (Jun.1999), p. 14-15 (I)
Reinhard Köchl: Mike Westbrook. Musik gegen die Normalität, in: Jazz Thing, #29 (Jun/Aug.1999), p. 38 (F/I)
Wolfgang Gonaus: "Man muß den Jazz durchrütteln..." Die neue CD "Platterback" von Mike Westbrook, in: Concerto, Jun/Jul.1999, p. 26-28 (F/I)
Mike Westbrook: The Credibility Gap, in: Smith's Academy Informer, #56 (Aug.1999), p. 4 ("I")
Raymond Horricks: Mike Westbrook Meets William Blake on a 'Glad Day', in: Crescendo & Jazz Music, 36/4 (Aug/Sep.1999), p. 22-2 (F)
Alessandro Achilli: Ritorno alla swingin' London, in: Musica Jazz, 55/11 (Nov.1999), p. 20-24 (F/I)
Brian Glasser: Listening Post. The governor. Everyman composer Mike Westbrook is ushered to the Listening Post by the boyish Brian Glasser, in: Jazzwise, #54 (Jun.2002), p. 34 (I)
John Cratchley: Epiphanies. In 1969, Mike Westvrook's large scale anti-war music provided the rallying flag for the UK's massing free jazz ranks, in: The Wire, #223 (Sep.2002), p. 108 (F)
NN: Mike Westbrook – "Chanson Irresponsable" (Enja ENJ-9456 2), in: [CD info], 13.Oct.2003 (F) [digi.copy]
John Fordham: Three of a Kind. The Westbrook Trio is not just a jazz institution close to its 21st birthday, but the core of many groundbreaking ventures, in: Jazz UK, #54 (Nov/Dec.2003), p. 12 (F/I)
NN: Jazz Musician Gets Honorary Degree, in: Scotsman, 25.Oct.2004 (N) [vert.file] [digi.copy]
Philip Clark: The Master of Irresponsible Song. Philip Clark has a composer-to-composer talk with Mike Westbrook and discusses an approach to music from which "there's really no turning back, even though it's such a difficult area in which to succeed", in: Jazz Review, #63 (Dec.2004), p. 12-16 (F/I)
Stuart Nicholson: Overdue Ovation. Mike Westbrook. England's Dreamer, in: Jazz Times, 35/4 (May 2005), p. 58-60 (F/I)
Mike Westbrook: Seriously Crazy. Hameau de la Brousse, in: Smith's Academy Informer, #74 (Nov.2005), p. 2-3 ("I")
Bert Noglik: Monumentale und lyrische Dialoge. Der Jazzkomponist Mike Westbrook wird 70, in: Jazz Zeitung, 31/3 (Mar.2006), p. 14 (F)
Dncan Heining: A Critical Light on Project Jazz. Composer Mike Westbrook thinks jazz is finally changing toward his inclusive vision - 50 years after the crossover term 'Third Stream' was first coined. Westbrook is a long-time devotee of the approach, as Duncan Heining reports, in: Jazz UK, #68 (Mar/Apr.2006), p. 16-17 (F/I) [digi.copy]
Duncan Heining: The Outsider. Mike Westbrook, one of the UK's most idiosyncratic and creative jazz influenced pianists and composers, turns 70 this month. Often feted more abroad than in his own land, his career in music stretches back some 50 years. Duncan Heining talks to him about his creative highs and lows and how a recent rekindling of interest in UK jazz from the 1960s and 70s has highlighted the crucial impact and originality of his work, in: Jazzwise, #95 (Mar.2006), p. 40-42 (F/I)
Kate Westbrook: Dancing Tonight. The Genesis of 'The Nijinska Chamber', in: Smith's Academy Informer, #76 (Jun.2006), p. 2-3 (F)
Martin King: Citadel/Room 315. Guildhall Jazz Band Mike Westbrook Project, The Guildhall, 30th March 2006, in: Smith's Academy Informer, #76 (Jun.2006), p. 3 (C)
NN: Five Spot. Mike Westbrook on Ellington, in: Jazz Review, #84 (Oct/Nov.2007), p. 8 ("I": on Ellington's "Highlights of the great 1940-1945 band"; "Carnegie Hall November 13, 1948"; "Black Brown and Beige"; "The Far East Suite"; "The English Concert 1971")
David Grundy & Noa Corcoran-Tadd: "Let's not have barriers where we can avoid them". An interview with Mike & Kate Westbrook, in: Eartrip, #1 (Mar.2008), p. 41-52 (F/I) [digi.copy]
Marting King & Chris Parker & others: several articles, in: Smith's Academy Informer, #82 (Dec.2008), passim (F) [digi.copy]

Martin King: Mike Westbrook Big Band, Carlton Theatre, tegnmluth, 10 December 2010, in: Smith's Academy Informer, #89 (Mar.2011), p. 2-3 (C) [digi.copy]
Martin King: Village Band at the Vortex, 22 January 2011, in: Smith's Academy Informer, #89 (Mar.2011), p. 4 (C) [digi.copy]
Duncan Heining: Saving Grace. Mike Westbrook's utopianism, political activism and unique position as a jazz composer have delighted and at times confounded opinion and appreciation of his music throughout his career. Duncan Heining assesses Westbrook's career examining the main areas of his work as a new recording "The Serpent Hit", written with Kate Westbrook, is released, in: Jazzwise, #159 (Dec.2011), p. 36-37 (F/I)
Westbrook, Kate (voc * b: Guldford, Surrey/GB; Lexikon: Companion [1987]; Rough Guide [1999]; vertical file: Kate WESTBROOK [2002])
Westbrook [née Duckham], Kate [Katherine Jane] (b Guildford, England, 18 Sept 1939). English singer and lyricist. While she was largely self-taught as a singer, she learned piano while at school. She then trained as a fine artist and from 1963 held shows of her paintings. In 1974 she joined the Brass Band of Mike Westbrook, whom she married in 1976, and commenced a dual career as a singer and artist. She has performed and recorded as a member of Westbrook's orchestra from 1979, his trio A Little Westbrook Music from 1982, and his dance band from 1986, doubling regularly on tenor horn. In 1985 she formed her own six-piece ensemble to perform "Revenge Suite", a music and theater piece devised and scripted by her and incorporating songs, improvisations, and slide projections from her own paintings; songs from the suite are included on "Love for Sale" (1985). As a lyricist Westbrook collaborates closely with her husband and draws in particular on the influences of Berthold Brecht and Kurt Weill, English and American poetry, and the popular musical; she wrote and arranged the settings of poetry for such works as The Cortège (1982) and "London Bridge is Broken Down" (1987), as well as for "Westbrook - Rossini" (1986) and "Off Abbey Road" (1989). In 1992 she recorded her own album of songs exploring the myth of the actor Peter Lorre. A fluent singer in many European languages, Westbrook has a wide vocal range well suited to theatrical and dramatic works; she also plays piccolo and bamboo flute. --- Selected Recordings: --- As leader: "Good-bye Peter Lorre" (1992, Femme Music 9.01060) . --- As sideman with M. Westbrook: "The Cortège" (1982, Original 309); "Love for Sale" (1985, HA 2031); "Westbrook - Rossini" (1986, HA 2040); "London Bridge is Broken Down" (1987, Venture 13); "Off Abbey Road" (1989, Tiptoe 888805-2). --- [Charles Fox, Digby Fairweather, Simon Adams & Barry Kernfeld, in: The New Grove Dictionary of Jazz, 2nd edition, London 2001]
DISCOGRAPHY: a complete name discography can be compiled upon request (usual copy fees apply).
LITERATURE
several authors: many essays, articles, concert reviews and interviews, in: Smith's Academy Informer, from Jun. 1985 up till 2005 (F/I/R/C)
Kate Westbrook: Love for Sale, in: Smith's Academy Informer, #4 (Jul.1986), p. 2-3 ("I": about recording for Hat Hut Records)
Chris Parker: Burning Bridges. Mike & Kate Westbrook Play Sad Songs for a Broken Europe, in: The Wire, #46/47 (Dec/Jan.1987/1988), p. 28-30 (F/I)
Christian Emigholz: Kate und Mike Westbrook im Gespräch - Ein Großteil unserer Arbeit paßt nicht mehr in das Jazzmedium, in: Jazzthetik, 3/5 (May 1989), p. 26-31 (I)
Patrick Krause: Mike and Kate Westbrook. Vom Riechen der Klänge, in: Day In Day Out, 4/1990, p. 52-55 (F)
Sylvain Siclier: Rencontre. Kate Westbrook, in: Jazz Hot, #485 (Jan.1992), p. 6 (F/I)
NN: Mike and Kate Westbrook, in: Jazz at Ronnie Scott's, #75 (May/Jun.1992), p. 4 (F)
Thierry Quénum: Le Pop Opéra des Westbrook, in: Jazz Magazine, #424 (Mar.1993), p. 48-49 (I)
Martin King: Kate Westbrook, in: Smith's Academy Informer, #52 (Jul.1998), p. 2 (F)
Frank-John Hadley: Kate Westbrook - "Cuff Clout" (Voiceprint), in: Down Beat, 71/10 (Oct.2004), p. 87 (R)
David Grundy & Noa Corcoran-Tadd: "Let's not have barriers where we can avoid them". An interview with Mike & Kate Westbrook, in: Eartrip, #1 (Mar.2008), p. 41-52 (F/I) [digi.copy]

7 Magazine and Journal Articles in Westbrook's Own Archive

Located at the Westbrook's house in Devon: 6 Regent Street, Dawlish, Devon EX7 9LE.

A listing was compiled December 2009 from Westbrook's magazine collection. At sometime between then and April 2010 Westbrook subsequently removed *some* of the articles from the magazines and filed the pages in folders. Also added to the folders were articles and clippings from European publications and in some cases also filed along with them were translations.

Achilli, Alessandro. ‘Mike Westbrook’. *Musiche*, 7 (1990): 6-13.
Anquetil, Pascal. ‘Les Westbrooks Brassent Vingt ans de Musiques’. *Jazzman: du Monde de la Musique*, 165 (1993): 4.
Ansell, Kenneth. ‘Multi-Media Jazzman: Mike Westbrook’. *Jazz Journal*, v33 n5 (1980): 30.
Arunson, David. ‘Westbrookit’. *Rytm*i, 6 (1985): 2-4.
Clark, Philip. ‘The Master of Irresponsible Song’. *Jazz Review*, 63 (2004): 12-16.
Cotterell, Roger. ‘Recording Mike Westbrook’s Citadel’. Jazz Journal, v28 n6 (1975): 4-5.
Duncan, Andy. ‘Mike Westbrook’s Brass Band and Cabaret’. *Impetus*, 4 (1977?): 169-172.
Duncan, Andy. ‘Mike Westbrook; Part Two’. *Impetus*, 5 (1977?): 205-206.
Emigholz, Christian. ‘Kate und Mike Westbrook’. *Jazzthetic*, 5 (1989): 27-31.
Glasser, Brian & Westbrook, Mike. ‘The Governor’. *Jazzwise*, 54 (2002): 34.
Hamilton, Andy. ‘Mike Westbrook Band’. *Crescendo and Jazz Music*, 28 1 (1991): 22.
Heining, Duncan. ‘Is this Britain’s Greatest Living Composer?’. *Avant*, 1 (1997): 22-23.
Heining, Duncan. ‘The Outsider’. *Jazzwise*, 95 (2006): 40-42.
Heining, Duncan. ‘London Bridge is Broken Down’. *Jazzwise*, 122 (2008): 58.
Kraver, Wolfram. ‘Kate Westbrook / Mike Westbrook Duo’. *Jazz und Sprache, 5. Darmstadter Jazz Forum,* (1987): 9 & 13.
Lock, Graham. ‘Sweet Thunder’. *The Wire*, 14 (1985): 10-15.
Luff, Alan. ‘Westbrook Rossini’. *Jazz Review*, 90 (2008): 42.
Matthieson, Kenny. ‘On Mike’s Birthday’. *The Wire*, 103 (1992): 16-18.
Morton, Brian. ‘Westbrook Ho!’. *The Wire*, 104 (1992): 12-13.
Morton, Brian. ‘London Bridge is Broken Down’. *Jazz Review*, 89 (2008): 40.
Oakes, Philip. ‘Music, Poetry and All That Jazz’. *The Telegraph Sunday Magazine*, 409 (1984): 22-25.
Parker, Chris. ‘Mike and Kate Westbrook Play Sad Songs for a Broken Europe’. *The Wire*, 46 (1987): 28-30.
Prendergast, Mark J. ‘Virgin Venture, One Year On’. *Music and Musicians*, v36 n13 (1988): 24.
Queroy, Jean Claude. ‘Les Musiques de Jazz Europeennes de 1965 a 1992’. *E Couter Voir*, 13 (1993): 5.
Repo, Jouni. ‘Mike Westbrook Savel Ei Tunne Rajoja’. *Backbeat*, 2 (1981): 22-23.
Stevens, Kees. ‘De Europese Culturele Muziek van Kate en Mike Westbrook (I)’. *Jazz Freak*, May (1990): 13-15.
Styles, John and Margery Styles. *Smith’s Academy Informer*, 1-82 (1985-2008). *
Tahkolahti, Jaakko. ‘Mike Westbrook’. *Rytmi*, 2 (1981): 21-23.
Tenot, Frank & Fillipachi, Daniel. ‘Mike Westbrook: j’ai oublie de m’enfermer dan un style’. *Jazz Magazine*, 275 (1979): 46-47 and 62- 63.
Valentine, Penny. ‘Brass Band Conversion’. *Time Out*, 451 (1978): 12-13.
Westbrook, Mike. ‘The Credibility Gap’. *Jazz On CD*, 17 (1995): 16-18.
Wickes, John. ‘Mike and Kate Westbrook: Musicians for a New Renaissance’. *Avant*, 22 (2002): 20-22.

8 *The Smith’s Academy Informer*

I have the only *complete* set in my possession having been handed them by Westbrook in December 2009; with Westbrook’s permission I intend to locate them in the National Jazz Archive in due course. This private publication was available only by subscription from the Westbrook administrative system. It was started by John and Margery Styles in 1985 as (an early subtitle says) ‘A quarterly journal with information about all Westbrook projects, tours and recordings.’ John Styles died in 1989 and Margery Styles in March 2008. The publication has appeared sporadically again for subscribers since December 2009 (No 85) in email format under the control of Chris Topley: Topley also devised and maintains the Westbrook website.

9 Websites

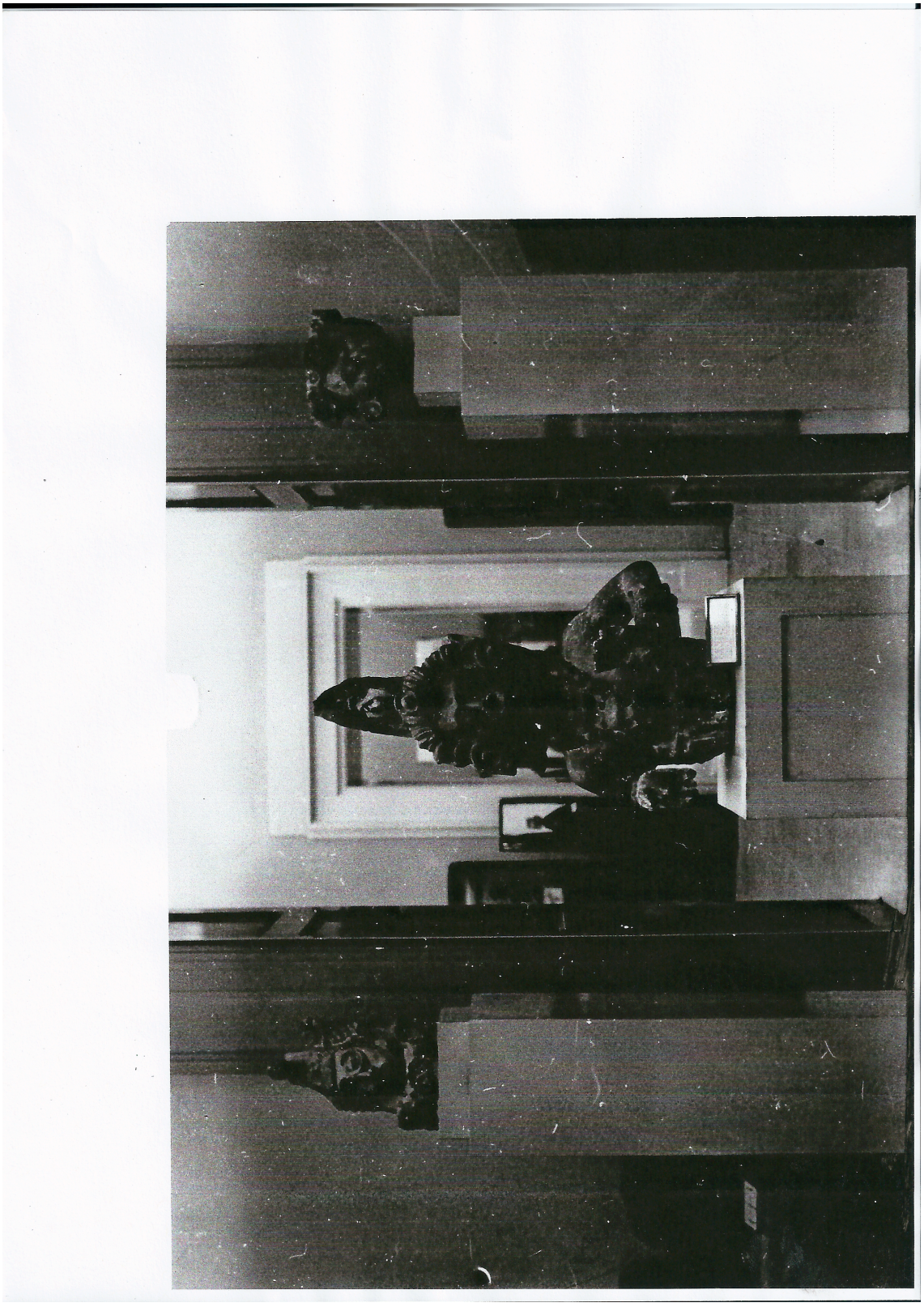
www.westbrookjazz.co.uk

This is the extensive sophisticated official website devised and maintained by Chris Topley (in Southampton) under the supervision of Mike and Kate Westbrook.

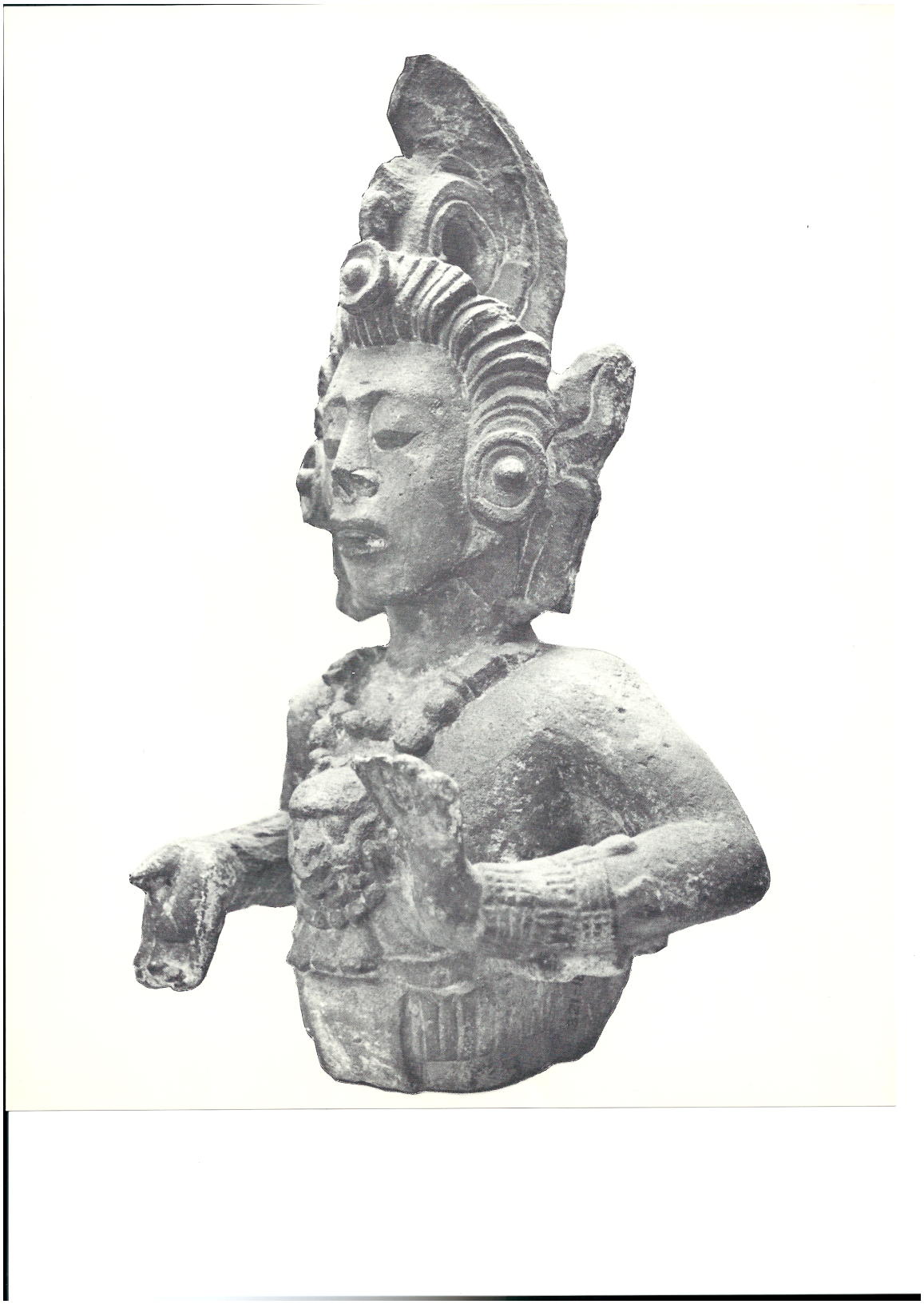
www.westbrookjazz.de

Mike Westbrook referred to this as ‘the official unofficial site’. It was devised and is maintained by Westbrook enthusiast Frank Eichler (in Stuttgart, Germany).

Appendix Five: The Reconstruction of *Copan / Backing Track* (1971)



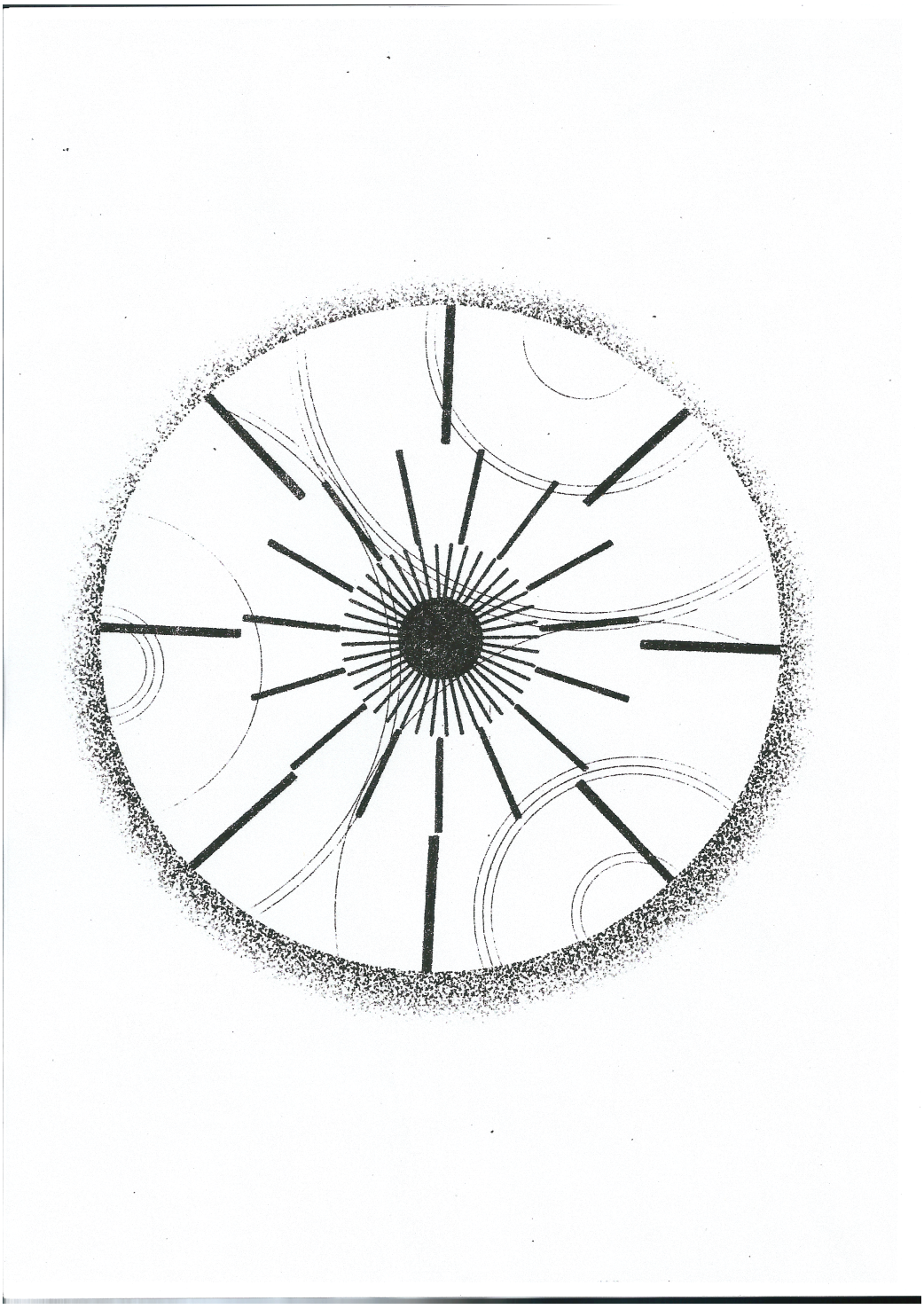
Photograph One: Photograph of the three Mayan heads from Copan housed in The British Museum, London. (believed to be taken by Westbrook)



Photograph Two: Photograph for Musicians. One of three photographs I believe to have been handed to the musicians in individual envelopes that also contained brief notes on the Mayan calender and on Mayan culture.

Figure One: Un-annotated and Unattributed Diagram

I believe that this represents the three lights (shown as the part circle components) and their superimposed three projected images. Each light projected colours of a specific diameter and also a specific number of spokes. At the beginning and the end of the performance of *Copan / Backing Track* (2) all three lights were yellow and superimposed onto the same area of stage thus producing the spectacle shown in the diagram.



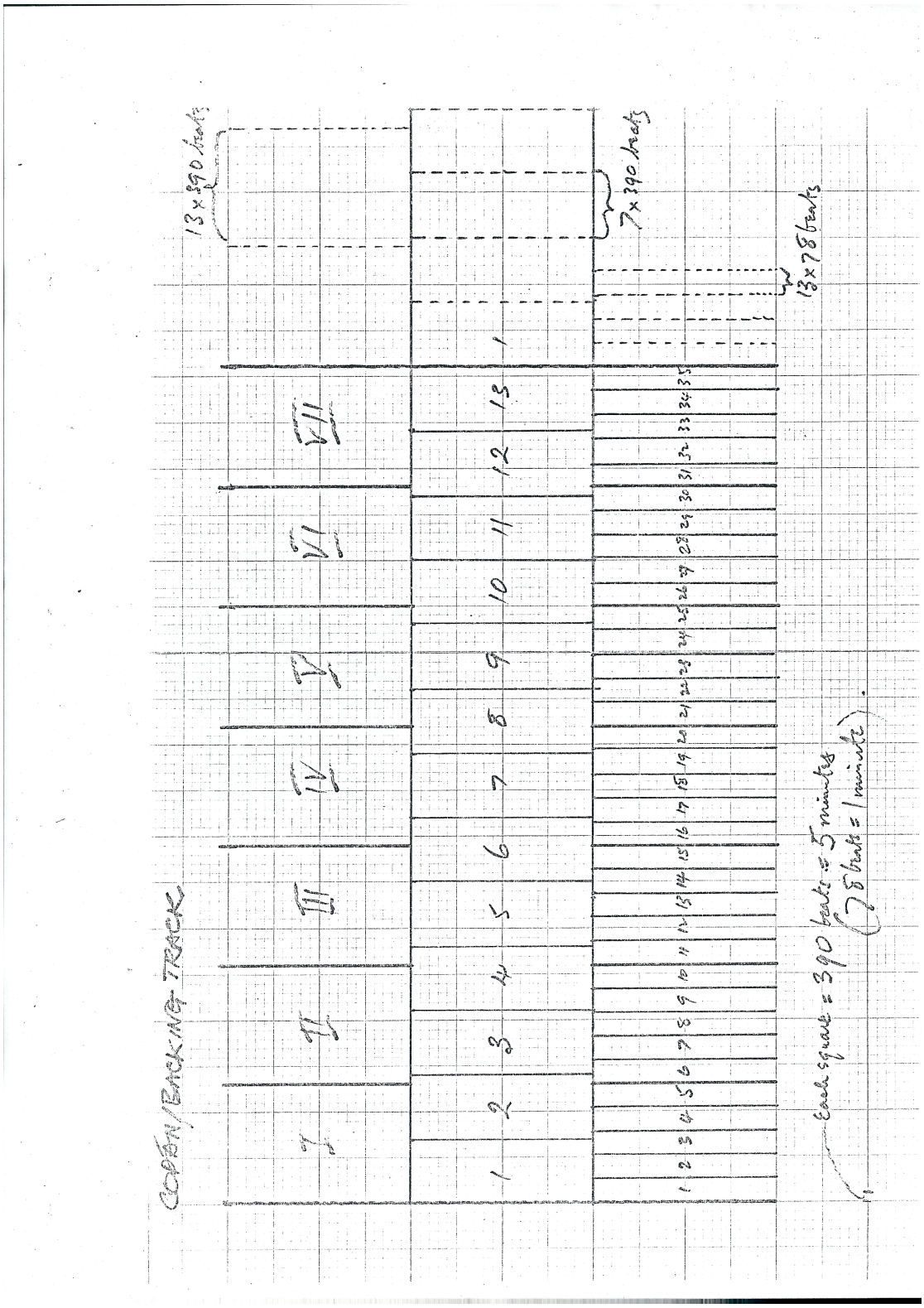
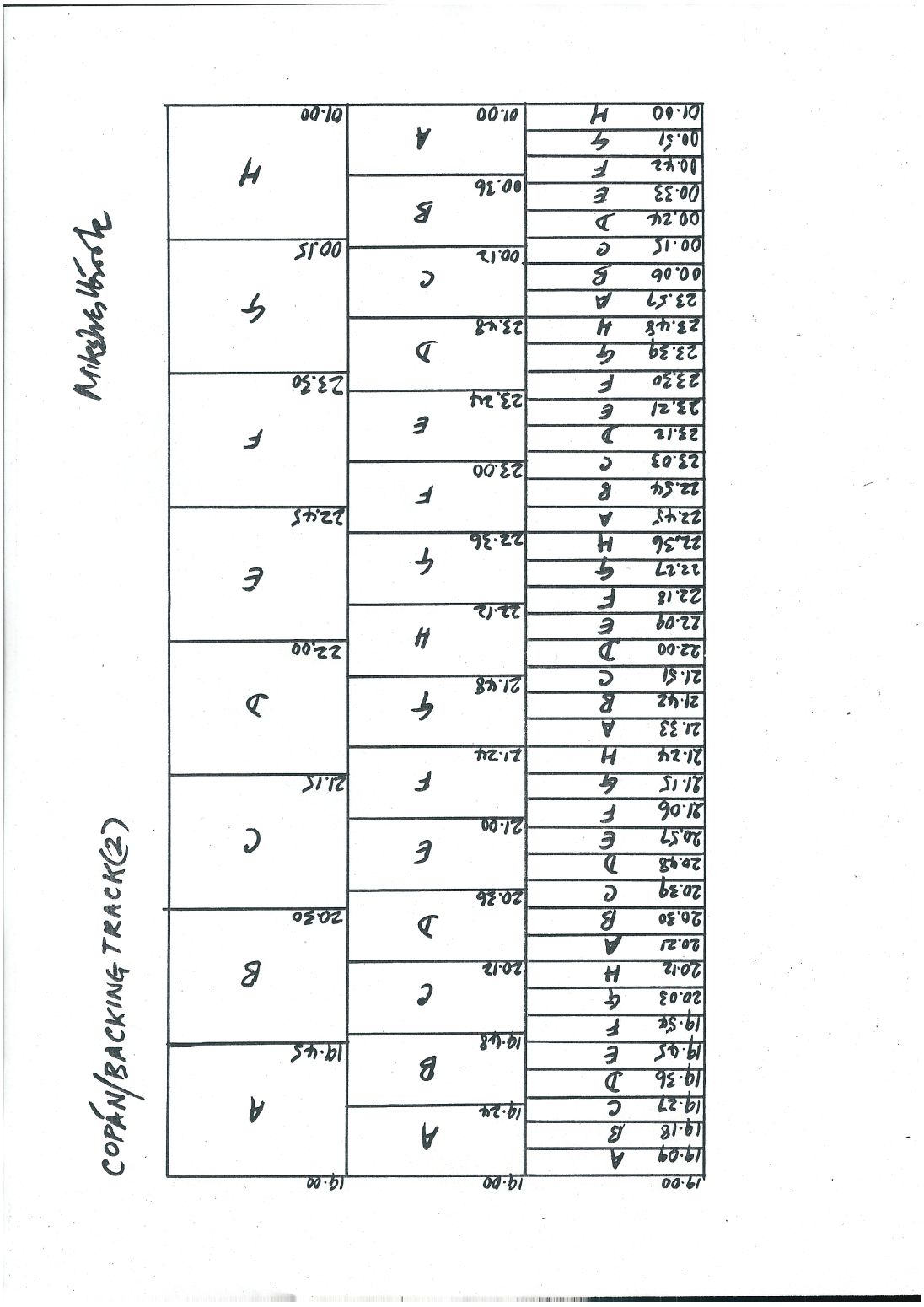


Figure Two: Graphical score for the first performance of *Copan / Backing Track* (hand drawn on graph paper and found loose in Westbrook's own archives at his Devon home): there is no evidence that the musicians were given copies.

Figure Three: Graphical score for the second performance *Copan / Backing Track (2)*


COPAN/BACKING TRACK(2)
Mixing Desk
12.00
12.00
A
12.09
12.18
12.27
12.36
12.45
12.54
13.03
13.12
13.21
13.30
13.39
13.48
13.57
14.06
14.15
14.24
14.33
14.42
14.51
14.60
14.69
14.78
14.87
14.96
15.05
15.14
15.23
15.32
15.41
15.50
15.59
16.08
16.17
16.26
16.35
16.44
16.53
16.62
16.71
16.80
16.89
16.98
17.07
17.16
17.25
17.34
17.43
17.52
17.61
17.70
17.79
17.88
17.97
18.06
18.15
18.24
18.33
18.42
18.51
18.60
18.69
18.78
18.87
18.96
19.05
19.14
19.23
19.32
19.41
19.50
19.59
19.68
19.77
19.86
19.95
20.04
20.13
20.22
20.31
20.40
20.49
20.58
20.67
20.76
20.85
20.94
21.03
21.12
21.21
21.30
21.39
21.48
21.57
21.66
21.75
21.84
21.93
22.02
22.11
22.20
22.29
22.38
22.47
22.56
22.65
22.74
22.83
22.92
23.01
23.10
23.19
23.28
23.37
23.46
23.55
23.64
23.73
23.82
23.91
24.00
12.48
12.00
A
B
C
D
E
F
G
H
A
B
C
D
E
F
G
H
A

1 *Copan / Backing Track* in Context

The details of this work were presumed lost but an envelope and loose items were found whilst I was conducting archiving activities at Westbrook's Dawlish home in Devon, April 2010; these have now been filed together in the National Jazz Archive at Loughton.[410]

1.1 Photographs and Graphical Scores

At the time of his association with Keith Rowe (guitar), Lou Gare (saxophone), and Lawrence Sheaff (bass), in the 1960's,[411] Westbrook said he was developing his own harmony (Carr 2008: 32). There are neither references to or examples of what this may have been, but Westbrook told Lock that his efforts to produce his own harmony consisted in 'mathematics', 'patterns', and 'matrices' (Lock 1984: 13). He said of *Metropolis* (1969): 'although I never studied musical theory and know nothing about it. I did develop my own theoretical approach to the way everything developed, the overall texture, and the way things were disentangled from it.' (Carr 2008: 32). Westbrook was unable to elaborate for me due, he felt, to the considerable time that had elapsed.[412] As is consistent with his earlier work, I assumed that any system Westbrook devised would take into account the musical personalities of the performers.

Wickes claims that Rowe was developing a notation based on artist Paul Klee's drawings and replacing Westbrook's written parts with pictures he considered had equivalent creative stimulus (Wickes 1999: 52). Rowe, Gare, and Schaeff, left Westbrook's band and formed AMM with Eddie Prevost, a group that was inclined towards uncompromising experimenting with sound qualities and textures in the emerging field of 'free jazz', later to

---

[410] Appendix Four: Archives.

[411] As stated in (Wickes 1999: 52) and concert programs now in Box 1 of the Westbrook Collection at The National Jazz Archive.

[412] Nothing has emerged from the examination of the vast quantity of material stored as 'The Westbrook Collection' at The National Jazz Archive.

become re-named ‘Improvised Music’. AMM also involved composers John Tilbury, Christian Wolff, Christopher Hobbs, and Cornelius Cardew. Cardew used graphic scores in the context of AMM and Wolff was experimenting with magnetic tape with AMM:[413] it is very likely that Westbrook was aware of this. Although there is no reason to suggest that Westbrook collaborated with AMM, and there is no evidence that he associated with his former band members in the 1960s and 1970s, it is probable that he would have been intrigued by their work in his area of integrating composition with improvisation.

1.2 *Cosmic Circus*

Appendix One and Chapter Two show the nature of the *Cosmic Circus* multi-media ‘happenings’ that began with *Earthrise* (1969) and involved ‘Cyberdescence’ pre-programmed light shows. *Circus Time* (1970) was a seven hour happening and in many *Cosmic Circus* events the performers wore overalls.

1.3 Electronic Music

Christian Wolf, who had association with AMM, had experimented with magnetic tape. Electronic music was becoming familiar to a broader public through recordings of the Moog synthesizer on pop records and the BBC Radiophonic Workshop production of the theme for the BBC television program ‘Dr Who’.

1.4 The Performers

Historically this work represents a continuation of the activities of the improvised music community in London based at ‘The Little Theatre Club’. Westbrook’s 1973 statement referring to the personnel as ‘very carefully selected musicians, not people that I work with

---

[413] So Prevost said, date unknown: http://www.efi.group.shef.ac.uk/mamm.html (last accessed 10th June 2010).

regularly' (Carr 2008: 42) is puzzling. Set in the context of his recordings of this period only electronic music exponent David Cain (first performance) and committed free-improviser Derek Bailey (second performance) (who was a central figure in the activities of the Spontaneous Music Ensemble (SME) and 'The Little Theatre Club) did not play with him regularly. I reasoned that Westbrook may have been saying that this was not a work by what he considered his principal group 'The Sextet', the members of which were known to the public as part of the new British modern jazz establishment. The personnel for this work are recognizable to me as being from 'The Other Band', a strand of work in the Improvised Music/free-jazz area, plus Norma Winstone who sang and vocalized on *Love Songs* and *Metropolis*.

2 *Copan/ Backing Track* in Outline

In 1971 Westbrook composed *Copan/ Backing Track.* With it a number of familiar features can be seen as well as some new. It uses specific 'free-jazz' improvising musicians known to him. It uses extra-musical stimuli, in this case in the form of photographs (Photographs 1 and 2 above) and notes, and the performance unfolds episodically over a long period of time in a controlled manner, in accordance with a graphical score (Figures 2 and 3 above). The score both time-determined the structure of 'Backing Track', a pre-recorded electronic percussion backing track, and also time-determined an automated system of moving and colour changing lights. Three overlaid time sequences (associated with three lights) each consisted of episodes, but of different durations to one another. Westbrook's own notes in the archives describe it as: 'A 7 hour composition for 7 musicians, tapes, electronics and light show.'. Westbrook's *Cosmic Circus* work *Circus Time* (1970) was also a seven hour 'happening', and *Earthrise* (1969) used the 'Cyberdescence' company to program the lighting as they did for *Copan*. In *Cosmic Circus* the performers sometimes wore identical overalls (Case 1979: 24), as they did

for *Copan.* The use of a pre-recorded backing track was new but functioned together with the timed light show to effectively provide a visual/aural story-board. I think it highly likely that this work could have been a way for Westbrook to bring the austere free-jazz of 'The Little Theatre Club' into the public arena. The lighting patterns, hypnotic rhythm track, festival atmosphere, could have made a type of music generally considered 'difficult' part of a palatable theatrical event in a fusing of art and entertainment. Westbrook may even have intended a coming together of the serious art music of Christian Wolf's experiments using magnetic tape with AMM in 1968 with the entertainment appeal of the 'electronic' *Dr Who* theme (1963). I discovered David Cain, who performed and devised the electronic backing track, was involved with the BBC's Radiophonic Workshop. Coloured lighting made possible an entirely musical 'happening' (i.e. no actors, jugglers, snake-charmers, or the like) for the two festival events *Copan /Backing Track* and *Copan Backing Track (2)* consistent with the *Cosmic Circus* approach. John Fox said:

> The real strength of The Welfare State lies in the extent to which it has 're-created' often quite sophisticated forms of popular entertainment and theatre 'art'[...] Their work for social change is in foreseeing a society where there is room for play, in which art and entertainment are an integral part of daily life - not separated from it into little boxes and time slots called theatres [...] part of this liberation is the use of images from the collective unconscious and subconscious of ordinary people, traditional 'folk' and 'pop' images ... (Fox ?: 3)

Westbrook said similarly of *Copan/Backing Track*:

> I conceived it as a rite or ceremony. People could come in at any time, or wander out. I'd love to do that kind of thing again, where you'd spend a day - go off and have tea, go to sleep, and it would still be going on. It's taking an idea to its limit - and sometimes that conflicts directly with the idea of communicating directly with an audience.[...] we recently did the William Blake songs at the ICA. It had to be like a classical recital [...] that carnival thing is more important to spend money on rather than concerts in the concert hall. (Case 1979: 24).

Westbrook said that conceptually: 'I've never gone further out than I did with that thing in a sense.' (Carr 2008: 42). For its first performance at The Guildford Festival, 14th March 1971, the personnel was like 'The Other Band',[414] Mike Westbrook, Alan Jackson (drums), George Khan (saxophones), Paul Rutherford (trombone), David Holdsworth (trumpet), Norma Winstone (vocals), and David Cain (electronics and tape machines). For the second

[414] 'The Other Band' was Westbrook, Jackson, Khan, Rutherford, Holdsworth, Living, and Miller.

performance at the Essex Festival, 5th May 1971, the personnel was similar and given as: A-Rutherford, B-Westbrook, C-Bernie Living (saxophone), D-Jackson, E-Winstone, F-Derek Bailey (guitar), G-Holdsworth, H-Khan. The letters A-H here correspond to those on the graph above for *Copan 2* (Figure Three) and cross-confirm the respective dates and personnel.

3 *Copan/ Backing Track* in Detail

The score is a time based graph based on mathematical aspects of the Mayan calendar and each musician in series performed a time-constrained free-improvisation as cued by the synchronized electronic backing track *and* three moving lights that changed colours and positions on stage. Seven (or eight) musicians took (approximately) seven hours to perform the whole 'cycle' in differing trio permutations. Westbrook told Carr that the number 7 was 'a mystic number' (Carr 2008: 42), but he doesn't anywhere specifically say it was significant in Mayan culture, or how 8 musicians on *Copan 2* was significant as a deviation. There were no intervals but a bar and refreshments were available. Westbrook told Carr it was a 'vigil'.

3.1 Photographs as Extra-Musical Stimulii

Westbrook has told of the time during his teacher training period that he came across some Mayan sculptures in the British Museum and reacted to them emotionally:

> I spent a lot of time just looking at these things and in a strange sort of way I had a spiritual experience [...] this enormous sadness. I was plunged into a whole new spiritual vacuum by this experience [...] I had to do something about it. I wanted to do some kind of composition. (Carr 2008: 42)

Westbrook produced envelopes, each decorated with the same hand drawn image (presumably Mayan). The contents of the first two envelopes I found was not consistent. However I found further envelopes and photographs loose in piles of archive materials at Westbrook's house which led to my reasoning that musicians had an envelope each. I deduced that each musician was *either* given a set of three photographs of stone heads to react to, *or* that each of the three

strands on the score was associated with one of the three heads.[415] In addition Westbrook provided the musicians with his notes about the heads that originated from Copan, Honduras, an ancient city of the Mayan civilisation. In these he states that to be in the same room as the sculptures is 'to be close to great wisdom' and that 'We need to re-discover in ourselves that old knowledge, to listen to the silences, sounds and rhythms of our being and, together, to re-invent music from them.'. Also included in the envelopes would have been some extracts copied from books: Ignacio Bevnal's *Mexican Wall Paintings*, and C. W. Ceram's *Gods, Graves and Scholars*. As the music was completely improvised the musicians were thus set up with Westbrook's extra-musical stimulii.

3.2 The Basis of the Graphs

Westbrook structured the piece using a graphical score (Figures 2 and 3). He said regarding the Mayans: 'I latched on to the mathematical aspects of their calender which seemed to give me some sort of structure to work on.' (Carr 2008: 42). The piece that Westbrook copied from Ceram's book indicates that the Mayan calender has three components. A sacred component, Tzolkin or Tonalmatl (in Mexican), whereby there are twenty day signs that are prefixed with a number from 1 to 20 thus giving rise to a series of 260 (260 being the product of 20 x 13). A true component (HAAB) that corresponds with solar events; there are 365 days in a year, which consists of 19 months, and each month has twenty days except month 19 which is 5 days long. The sacred and the solar calenders coincide every 18,980 days (52 years). In addition there is a third component that corresponds to A.D./B.C, i.e. an arbitrary point of departure, named 4 AHAU 8 CUMHU.

Various ways of calculating were tried in order to relate Westbrook's graph numerically to the Mayan calender but it seems that Westbrook had pursued the notion of

---

[415] On visiting the British Museum (June 2011) I discovered that one of the heads at least was a plaster moulding of the original still located in Honduras.

three cycles without reference to exact numerical data other than 13. I concluded that he used the significance of *three perspectives on the same thing* for his converging cycles. But additionally I calculated that Westbrook had probably used the *ratios* between the three.

Included in the file was a circular hand drawn diagram that is unattributed (Figure 1) but I deduced to be related to the lighting arrangement. On the diagram three superimposed circles are divided using 8, 15, and 40, equally spaced lines respectively, this gives a ratio of 1: 1.88: 5. It was not possible to establish how Westbrook's ratios related to the Mayan calender as I could not make the only figures obtained from the notes, 365 days and 260 days and 52 years (the cycle) and X (the missing number for the 4 AHAU 8 CUMHU calender), reproduce Westbrook's ratios exactly: 365/260 = 1.4 not 1.88, however 260/52 = 5.

Westbrook's graph for *Copan / Backing Track (2)* has the same number of blocks as the circle diagram has lines: 8, 15, 40. Westbrook's graph for *Copan / Backing Track* shows the total time divided into 7, 13, and 35, blocks (for the three time cycles) which produces a similar *ratio* of 1: 1.85: 5. I therefore deduced that the circular diagram (Figure 1) pertained to the graph *Copan / Backing Track (2)* (Figure 3) and that a similar diagram must have existed for the graph *Copan / Backing Track* (Figure 2) but has been lost. So, although containing different numbers of blocks the ratios are the same for the *Copan* and *Copan (2)* graphs. Program notes I discovered described three cycles running concurrently of 65 minutes, 35 minutes, and 13 minute episodes: the three coincide at 7 hours 35 minutes whereby the piece finishes. The three time cycles of 65, 35, 13, minutes produce the same ratios i.e. 65/35=1.85 and 65/13=5. Thus the ratios were maintained despite the different number of performers: 8 performers for *Copan 2* (Essex) used 8,15,40, and 7 performers for *Copan* (Guildford) used 7,13,35.

3.3 The Lighting Programming

Notes were found relating to the complex lighting scheme the engineering of which was attributed to 'Cyberdescence'. It would appear that there were three lights on stage, one for each time cycle, and there were to be three performers on stage at any one time, which ties in with the three strands in the graphs. The diameters of each lighting circle on stage, according to Westbrook's notes, gives the ratios of 65: 35: 13 which I noticed corresponded to the times in minutes of each block in the *Copan / Backing Track* graph. Therefore the *ratio* of the *size* of the light circles is thus the same as the ratio of the *timings* of the three time cycles. There is reference in the archives for Westbrook's requirement for each light circle to project an image of 7, 13, and 35, spokes respectively. From these figures being the same as the number of blocks on the graph (Figure 3) I deduced the untitled circular diagram (Figure 1) was the image formed when all three lights circles were superimposed on stage. As the diagram (Figure 1) had 8, 15 and 40 spokes, the same as the number of blocks on the *Copan (2)* graph (Figure 3), it must be the lighting diagram for *Copan (2)*.

The piece began I believe with the three lights superimposed giving the image in the diagram, and also all three lights were yellow. When the piece began each light moved (independently) away from centre stage going through a sequence of colours[416] and returned to centre stage in the time of the episode length that particular light represented. At the end of the piece, some seven hours later, the images projected were all center stage and superimposed in yellow as at the beginning. In an interview with Dave Holdsworth he said that in the closing minutes of the performance the audience realized what was going to happen and there was an unexpected disproportionate level of excitement that escalated up to the finish point.

---

[416] The changing of colours is mentioned only briefly in Westbrook's notes, no further details were found.

3.4 The Constraints of the Score on the Musicians

It seems highly probable that the musicians worked to the graph as follows. Each musician was assigned a number or letter. There were three musicians on stage, as there were three lights and three time cycles. Each musician of the seven (or eight) played in sequence in each of the three cycles. The graphs shows that there are places where the requirement is for a musician to play in two or even three sections simultaneously. Clearly this was physically impossible so when this happened the musician played live in one time cycle and had a pre-recorded performance(s) of theirs played in the other time cycle(s): this was the first dimension to the 'Backing Track' in the title *Copan / Backing Track*. In an interview Dave Holdsworth said David Cain prepared the soloists backing tracks in a studio in advance of the performance. I did not discover the significance of the middle cycle in the *Copan 2* graph first running forwards and then backwards (i.e. A B C D E F G H G F E D C B A).

Cain also produced the rhythmic backing track pulse of 78 beats per minute utilizing six different electronically treated percussion sounds. This 78 m.m. beat is elevated human resting pulse rate, and it is probably accidental that there were 7 and 8 musicians for the two performances. I could not find the significance of *6* percussion sounds. Where exactly they changed probably reflected the graph, audibly providing cues for beginnings and endings of episodes. This was part confirmed by Holdsworth, who could not recall specific details. Cues would have also been evident from the synchronized colours and positions of the light beams.

4 Conclusion

With this work Westbrook brought together the performing arts conceptions he was interested in and made Improvised Music accessible to a general festival audience. Operating on the boundary of composition and improvisation he said: 'It was totally free, and yet not free in that it was structured, and the preparations, the discussions, the pre-recordings were part of

some pattern, some sort of plan.' (Carr 2008: 43). Like John Zorn's (Chapter One) Westbrook created a composition where he did not tell his improvising musicians what to play.

Appendix Six: A Profile of Touring Activity

1 Touring Before Recording

The following is derived from *The Smith's Academy Informer,* [417] materials now collectively located in The National Jazz Archive (referred to as 'The Westbrook Collection': abbreviated 'WC'),[418] and also from archived recordings.[419] This work was conducted as a response to my reading that Westbrook had said: 'the real story as far as I am concerned does not even lie in the albums we've recorded. Recordings are really just snapshots of what's going on.' (Heining 2006: 40), and also:

> The great thing about jazz is that it is an art of the moment [and] records, in a way, are a contradiction of that really. It's still true that an awful lot of the music that is going on is not on the albums, it's on the gigs, that's where it is happening- live, on tour [...] that was true of Ellington, but of course all we got is these wretched albums [...] I am much more fired up by [...] gigs coming up [...] indeed I have to be because that's how I earn a living, by concentrating on the now. (Nelson 2006b: 17:02)

The profile established here and by Chapter Eight is significantly different to that gained from considering recordings alone, which is how Westbrook's reputation has been derived for his place in jazz history. A study of Westbrook's commercial recordings showed that some had been fortuitous recordings of live concerts or broadcasts; it was luck that performance quality, recording equipment, and technical skill, all came together on the day. Low cost recording was an essential requirement as archived records of accounts show that Westbrook has rarely made any money from commercially released recordings: indeed live performances and patronage subsidized the making of commercial recordings. Particular low ebbs regarding performance work appear to have been in 1998 and in 2005.

---

[417] Details of this Westbrook in-house publication appear in Appendix Four: Archives.

[418] Details of The National Jazz Archive 'Westbrook Collection' (WC) are given in Appendix Four: Archives.

[419] Detailed in Appendix Two: Recordings.

It is important to understand that the archives show that the Westbrooks intended all of their works to be toured in some form or other: I make this evident in Chapter Eight. But logistics and market-forces were such that some works or programs were acceptable to promoters whereas others were not: the latter therefore do not appear below. What appears below then is a historical profile that could only be constructed in retrospect; it does not represent the realization of the Westbrooks plans, intentions, or expectations.

2 An Important European Perspective

Heining refered to the 'left wing festivals in France' with *Henry Cow* (Heining 2006: 40). As the collaboration was between the rock band and *The Brass Band*, this would put the period at around 1973/4. In an interview with Westbrook in *The Times* Richard Williams said:

> When he talks about his development over the last half dozen years, these are the reference points: Pori and Willsau in 1978 [...] Santarcangelo in 1980. At home very little. Only Bath in 1973, an arts workshop event at which the brass band was born, springs to mind. (Williams 1982)

In *The Arts Guardian* Westbrook said that *Bien Sur* (1980) was his way of constructing a European piece by way of 'making a meaning' of his 'extensive European touring'. He said: 'In Europe it is a glorious thing to be a jazz musician, as opposed to being hard up and at the end of the queue. I hate to join in knocking Britain, but it is small scale here.' (Denselow 1980). Parker said: 'Westbrook performs a great deal more frequently in France, Germany, Greece, Italy and Scandanavia than in the U.K. - Kate singing in French, German,, Greek and Italian.' (Parker 1987: 28). In 1992 Westbrook returned to Santarcangelo for a three day celebration of his music by a variety of his ensembles; an overview of the festival was set out by Mathieson (1992).[420] These observations further spurred the creation of a profile created from live performances.

---

[420] And in *The Scotsman* 1st August 1992.

3 The Profile

There is evidence that Westbrook went to Scandinavia twice and did arrangements of his 1969 work ***Metropolis*** for Danish and Finnish bands (Carr 2008: 32). Archived recordings show that the ***Solid Gold Cadillac*** band toured mainly England from **1972** to **1974**. Evident is an initial South-West of England bias: Plymouth, Exeter, Bristol, Cardiff, then later London and Rotterdam. ***Horizon*** (1970) was performed at festivals in Prague, Warsaw, and Krakow, in 1971. Westbrook's work with John Fox in ***Cosmic Circus*** are shown (Appendix One) to be 'happenings' on the English university circuit.

Created originally for a Swedish radio broadcast with a Swedish ensemble, ***Citadel Room 315*** was officially premiered by his English ensemble at the *Camden Jazz Festival* 29th September **1974**. The tour was: 23/9 Banyan Tree, Adelphi Hotel, Liverpool; 29/9 Camden Round House, London; 12/10 Sherman Hotel, Cardiff; 15/10 BBC recording for 'Jazz Club' and 'Jazz in Britain'; 18/10 Lady Mitchell Hall, Cambridge University Jazz Club; 19/10 Nuffield Theatre, Lancaster University; 20/10 University Theatre, Newcastle; 24/10 Manchester University Jazz Club; 25/10 Arts Centre, Warwick University; 26/10 Phoenix Theatre, Leicester University Jazz Club; 27/10 Key Theatre, Peterborough; 30/10 Arts Theatre, Southport.

In **1973** Westbrook formed ***The Brass Band*** with the express intent of it being a small portable touring unit that could play most situations. For ten years it was his main performance activity. But due to the informality of what were often community music events there are disproportionately few documents relating to the work undertaken. Useful though were the substantial number of (largely undated) newspaper cuttings now in a folder in WC Box 9. In **1974** it played Southwark Cathedral in London, and the film *Music in Progress* (1975) shows open-air performances in France that collectively formed part of a tour. In **1977** they played twice in Switzerland (including Zurich) and frequently in France (including

Macon and Paris). Later came Poland and Sweden and Edinburgh's 'Fringe' in **1978**. In **1979** there were visits to Moers festival and Jerusalem. ***The Orckestra*** collective of *The Brass Band* and rock band *Henry Cow* played three times in London, but mainly in Europe at large festivals funded by communist councils. By **1980** Westbrook estimated over 250 days of the year were spent on tour. *The Brass Band* played: Venetzia, Sweden (including Stockholm), Denmark, Belgium, Amsterdam, Ghent, Bretton Hall, Wakefield, Cumbernaud, Sedburgh, Whitely Bay, Hull, Carlisle, Wavedon (Milton Keynes), Nuremburg, Italy, Santarcangelo, Tower Hamlets, Antwerp, Brussels. A French tour in May was followed by a British Council supported tour of Italy. Later came Gottingen, Hamburg, Bremen, Berlin, Dortmund, Frankfurt, Glasgow, St Andrews University Scotland, York, Felixstowe, Liverpool, Amsterdam, Brussels, Taunton, North Devon College, Dartington Devon, Frome Somerset, Coventry, Norwich, and London. At this point it is clear that the work-load diminished. In **1981** there was a tour of Scandinavia. A commercial recording is available of *The Paris Concert* (1981) and the film *Jazz du Soir* was made for French television. In **1982** *The Brass Band* played Zurich Jazz Festival for a Swiss Radio broadcast, and broadcasts for Stockholm, Sveriges Radio, and BBC Radio 2. A 'Christmas Seasoning Cabaret' concert was performed at *The Lyric* theatre. In **1983** there were two dates in America including New York's *Village Gate* (one concert of the Blake settings and one of *Bien Sur*), as well as Rubigen (Switzerland) and Milan. In **1984** concerts were recorded at Chaucer Theatre, France, Paris, Stockholm (Sveriges Radio), Adelaide Festival (Australia Radio), and BBC Jazz Club. Newspaper cuttings revealed a 1984 tour of Ireland and a visit to Milan. In **1986** there was Catania (Sicily) and Leipzig in East Germany. In **1988** Clusone Festival (Italy). In **1990** Au Coeur de la Nuit Radio France. In **1991** London's King's Head. After this came only a few performances of the Blake material (as shown below).

Marking the end of a phase of European touring by *The Brass Band* as the principle Westbrook activity were performances of the orchestra work ***The Cortege***. Recordings document: **1980** in London; a **1982** tour included London, Warwick, Sheffield, Telford, Darlington, Angouleme Festival; a **1984** tour included Vitrolles Festival, Wilsau Jazz Festival, Santarcangelo Festival. The **1982** BBC television documentary gives some insight into touring and suggests it was more extensive than archived evidence suggests.

On Duke's Birthday was performed by The Mike Westbrook Orchestra built around *The Brass Band*. As a French commission it was premiered in Amiens (12th May); then Angouleme (7th June), then the International Theatre Festival in Santarcangelo (14th July); it was the main concert at The Europa Jazz Festival in Le Mans: all in **1984**. The Swiss Wilsau Festival (1st September), and Berlin, six consecutive nights at London's ICA (Institute of Contemporary Arts) (14th-19th May), all in **1985**: an advertisement for the ICA concerts (*Jazzwise* magazine May 1985: 6) stated the Mike Westbrook Orchestra had not played in London since *The Cortege*, February 1982. In **1995** there was an expanded *Orchestra of Smith's Academy* version at Queen Elizabeth Hall. From this point on the expanded version would be played as one possible program for the large ensemble variously named ***The Mike Westbrook Orchestra***, *Orchestra of Smith's Academy*, or *Big Band Rossini*: the latter reserved for the expanded version of the *Rossini* program. In **2012** a revised arrangement was played on April 29th, Duke Ellington's birthday, by ***The Mike Westbrook Big Band*** (formed 2010).

Retrospectively it can be seen that there were two successors to *The Brass Band* with regards to extensive touring; *The Trio* is discussed below in due course, the other was the *Rossini* programs.

Initially *The Brass Band* played for the **1984** *William Tell Festival* in Lausanne. Pieces from other Rossini operas were gradually added over the years. *The Brass Band* members and spirit remained at the core of the work/ensemble named ***Westbrook Rossini***. It undertook a

four week tour of Europe, twelve performances in three countries and a concert at the Queen Elizabeth Hall which was televised; a later tour was of France, Switzerland, and Norway. Recordings were located of: **1984** Casino de Montebenon, and **1985** Lausanne, Tours, London (labelled 'QEH or RFH ?'), and Roccella Jazz Festival; there was a Channel 4 television program 'Europe in Concert'.

What was referred to as a 'second line-up' performed in Bergen Norway, Prague, Italy, Paris, and the commercially available recording was made live in Zurich. In **1986-8** *Westbrook Rossini* toured Belgium, Germany, Switzerland, Italy, Austria. In **1987** television programs were made in Stuttgart and Leverkusener. Then followed Prague, Paris, Montpelier, Montlucon, Bourges, Mulhouse, Zurich, Bern, Frankfurt, Freiburg, Innsbruck, Morges (Lausanne), Strasbourg, Albi, Bordeaux's Sigma Festival (twice), Helsinki, Geneva, and Milton-Keynes. In **1988:** Brugge, Chambery, Ludwigsburg, Bludens, Nickalsdorf, Raab, Bonn, Karlsruhe, Basel, Kongsberg Norway. The comment was found in the archives that Britain 'lagged behind'. It was toured in Britain for the first time in **1988** starting at Plymouth, then Glasgow, Brighton, Wakefield, Norwich, Birmingham, Edinburgh. Almeida Theatre London. This was followed by 5 countries in 12 days: Brussels, Dortmund, Koln, Mannheim, Saignellegier, Lodi, Luzern, Salzburg, Graz, Regensburg, Wuppertal-Oberbarnen, Gottingen.

In Germany in **1987**, for Celle and Munich, a big-band version was created for a commission from the 20-piece German ***NDR Big Band***. This expanded version was then recorded in Sweden twice in **1991** by the ***Tolvan Big Band***; concerts were at Krisianstad, Lund, Gothenburg, Stockholm.[421]

Westbrook then performed it with his own 'new orchestra' [422] as ***Big Band Rossini*** at Mulhouse Jazz Festival (France), Bottropp, London's '100 Club', and Sicily. There then

---

[421] A brief but interesting account of a Swedish tour is given in 'Smith's Academy Informer' No 29 October 1992 (Appendix Four: Archives).

[422] Detailed in 'Smith's Academy Informer' No 24 July 1991 (Appendix Four: Archives).

followed a tour of Metz, St Priest, Arras, a one-off in Hamburg with the *NDR Big Band*, Grenoble, Paris. In **1992** came Amsterdam, Morizburg, Cavaillon, Valence, Moissy-Cramayel, Friedrichschafen, Rubingen, Ales, Umbria (Perugia, Italy), Arras, Grenoble, Alles, Ronnie Scott's London, the Catania festival Sicily, and finally London at 'The Proms' (30th August): the latter was their first jazz concert ever and was broadcast live on Radio 3.

The ***Mike Westbrook Orchestra,*** re-named ***Big Band Rossini***, also sometimes performed as ***Orchestra of Smith's Academy*** depending on the program. They played 'The Jazz Cafe' Camden (London) in **1992**. A three day Westbrook Music Festival was held in Catania, Sicily in 1992:[423] the program was ***Big Band Rossini*** (24/7), ***On Duke's Birthday*** (25/7), ***After Smith's Hotel*** (25/7); ***The Westbrook Song Book*** (26/7) referenced ***The Cortege***, ***London Bridge is Broken Down***, William **Blake** settings***, Off Abbey Road, Citadel Room 315, Mama Chicago***; the majority of the older works were completely re-arranged specifically for the large ensemble. In **1993** came Leeds, Paris, Sheffield, 'The 100 Club' London, Birmingham, Newark, Portugal. Five regular sessions in **1994** constituted a residency at 'The 100 Club' London, which was then switched to Blackheath Concert Halls. In **1995** it performed the expanded version of ***On Duke's Birthday*** (1984) at Queen Elizabeth Hall, London, and ***Big Band Rossini*** at Blackheath Concert Hall. In May it premiered ***Bar Utopia*** at the Bath Festival, followed by Greenwich Festival. It played ***Big Band Rossini*** in Athens, followed by ***On Duke's Birthday*** and ***Bar Utopia*** the following day; the latter two works were a program for Thessaloniki University the day after. In **1996** ***On Duke's Birthday*** was performed at Blackheath. There then followed a focus on ***Bar Utopia*** with a tour of La Villette France, Willsau jazz festival, Brighton, Birmingham, Queen Elizabeth Hall London, Durham, Southampton, Huddersfield. There was a ***Christmas Special*** at Blackheath. In **1997**

---

[423] Reviewed by Kenny Mathieson (Mathieson 1992: 16-18). The program, the size of a small book, is located in the Westbrook Collection of *The National Jazz Archive* (Appendix Four: Archives). Critic Ronald Atkins gives a brief personal diary in 'Smith's Academy Informer' No 30 January 1993.

Bar Utopia in La Rochelle. In October 1997 Blackheath Concert Halls were awarded £1,150,000 by *The Arts Council*, but it appears the orchestra only played a ***Christmas Special*** (again) in this year. In **1999** ***Orchestra of Smith's Academy*** played what its last concert as a broadcast for Radio 3 from the Royal Concert Hall, Glasgow (29th May). The program was retrospective and included 'View From the Drawbridge' from ***Citadel Room 315***.

There is reference to financial problems in the archives and many cancellations of engagements.[424] Around **1982** ***The Westbrook Trio*** was the second regular working group following on from *The Brass Band* although, like its predecessors, it was often augmented with other personnel for specific projects. *The Trio* reduced logistics, was more portable, and more affordable. ***The Trio*** performed three tours of France, two tours of Germany and the Camden and Edinburgh Festivals. Later came Paris, Bath, Brighton, London, Quebec, Toronto, Vienna, Berlin, Koln, Strasbourg, Zurich, Florence, Thessoloniki, and then Paris, Prague and Zurich Festivals. There were radio broadcasts on Radio Plymouth, Radio France, Radio Derby, and a French 'video documentary'. In **1984** came Wells-next-to-the-sea, Muhle Hunzingen (Switzerland), London Purcell Room (2nd May), Bloomsbury Theatre London. In **1985** came Grenoble, London Waterman's, Edinburgh Festival Fringe, Frankfurt, Radio France, ***Cabaret***, **1985**: BBC Television, Chester, Camden Lock for the London Festival of Theatre. In **1986** there were a few England concerts: Portsmouth, Bath Festival, London Purcell Room; and far reaching concerts abroad: Quebec, Toronto, Vienna, Stakkato Festival Berlin,[425] Gottingen, Koln, Thessaloniki, Athens.

In **1985/6** ***Westbrook Music Theatre*** did a twelve date British tour with ***Pierides*** consisting of Bognor Regis, Exeter, Stevenage, Swindon, Peterborough, Cambridge, Bracknell, Harlow, Bury St Edmonds, Shaw in London, University of Brighton. There is a

---

[424] 'Smith's Academy Informer' No 42 December 1995.

[425] This festival mixed all kinds of music with film, theatre and painting. The Westbrooks were very glad to be associated with it, which probably accounts for the reference to it on *The Trio* recording *The Lift.*

reference to 'over sixty' performances of *Pierides* in **1986.**[426] There was a twelve date tour of Britain for ***The Ass*** of Nottingham, Norfolk, Bracknell, Ipswich, Salisbury, Basingstoke, Hemel Hempstead, Oxford, Hammersmith, Glasgow, Cambridge University; several performances were filmed in Birmingham. The Nettlefold Festival was played in **1987**.

In **1987** came the first Scandinavian visit for ***The Trio***: Stockholm and Sveriges Radio; then Besancon and Radio France; then Lidkoping (Sweden). In **1988**: Poitiers, Bourges in France; then Dortmund, Koln, Aachen, Salzburg, Freiburg; then Paris, Givors, Meylan, Macon and Annecy in France; then Istanbul and Austria. Another tour consisted of nine concerts in France: Chateauroux, Tours, Orleans, Marseille, Saint Dizier, Metz, Lmoges, La Rochelle, Paris. In **1989** a tour in February and March was: Exeter, Bristol, Dartington (Devon), Bracknell South Hill Park, Leicester, Cardiff, Burnley, Darlington Arts Centre, Hull, two in London. Holland and Germany followed immediately: Bielefeld, Amsterdam, Hamburg, Gottingen, Kassel, Esslingen. Then later: Blackburn, Wilhelms burg, Amsterdam, Modena, Southampton (this 'The Flying Teapot' concert was filmed by Pierre Oscar Levy).

A decline in the workload for ***The Trio*** at this point corresponds to extensive touring of ***Off Abbey Road*** (as detailed in due course), but momentum was regained. In **1990**: Glamorgan. In **1991**: Leipzig, London's 100 Club, Bottropp, Karlsruhe, Heilbronn, Singen, Freiburg, Clacton Essex, Reggio Calabria (Italy), Dortmund, Leverkusen, Lyons, Colmar. Ronnie Scott's in aid of Amnesty International, and Warwick. In **1992**: Falmouth, Leverkusen (which featured an exhibition of Kate Westbrook's drawings and paintings), St. James Church Picadilly, Basel, Zurich. In **1993**: St. Etienne, York, London Jazz Festival, Marlborough Festival. There then followed two substantial tours. Australasia: Brisbane, Canberra, Adelaide, Perth, Raffles Hotel Singapore, Hong Kong. Canada: Quebec, Toronto, Calgary, Edmonton, Vancouver, Montreal. Later came Torrington in Devon, 'The Albert' in Bristol,

---

[426] 'Smith's Academy Informer' No 18 January 1990.

Cheltenham Literary Festival, 'Jazz Cafe' London. In **1994**: Southend, Conway Hall London, 'Jazz Cafe' Camden. There followed a tour of Germany: Wuppertal, Dresden, Glauchau, Cottbus, Berlin, Munster, Duisburg (at the industrial steel mill), Berlin, Dortmund, Koln, Marburg. Then on to Switzerland: Zurich (twice) and Saignelegier. Back in England: Uxbridge, Crawley, Jacksons Lane Community Centre, Stamford, Bracknell, Dartington Devon, Gloucester County Cricket Ground, St. Austell Arts Centre, The Acorn Penzance. In **1995**: Palermo, Catania, Koln, Berne, Berlin, Boulogne, London Jazz Festival, Aachen. In **1996**: Canterbury. At this point Chris Biscoe was invited to spend a year with *Orchestre National de Jazz* and this would explain the decrease in ***The Trio*** performances and the corresponding increase in those by ***The Duo*** (listed below in due course). ***The Trio*** played a program named ***Ship Ahoy: A Jazz Voyage***, to accompany John Bull's exhibition of jazz inspired paintings named *My Ship* in Bridport, Dorset, in **2001**. In **2002** a premiere and recording launch was at Kettle's Yard, Cambridge of ***The Lift*** **(2002)**. This celebrated the 20th anniversary of the ensemble and this was marked by a tour: Nancy, Metz, Zurich, Dortmund, Dartington. In **2003**: Battersea Arts Festival, Newcastle, Nottingham, Westcliff-on-Sea, 'Pizza Express' Soho, Royal Festival Hall Foyer, Teignmouth Jazz Festival Devon, London Jazz Festival. In **2004**: Plymouth. In **2006**: Barnstaple Devon, Portugal. In **2010**: '606 Club' London. **2011**: '606 Club' London. In **2012**: King's Place London, and Paris. Intended in **2013** are concerts in Vienna, Zurich, Stockholm ,with a program including ***Five Voyages*** **(2012)**.

The ***Westbrook Duo*** played France in **1993**. In **1995** it played Lyon and Soho. In **1996** Grenoble, Zurich, 'The Vortex' and Ronnie Scott's Club in London, and Norwich. The *Frederick Hollander Festival* was played in Bonn and then the expanded Hollander material, named collectively ***Love or Infatuation*** on the 1997 recording, with the ***Stage Set*** **(1995)** recorded material, was toured as a program in early **1997**: Zurich, Koln, Leipzig, Venice (twice), Graz. Then Cambridge, 'Pizza Express' Soho, Bexhill-on-Sea, Marlborough, Bristol.

In **1998**: 'The Fleece' Pub London, The Church of the Holy Innocents Hammersmith, All Saints Arts Centre Sussex, Nordland Culture Centre, a picnic at Bawdsey Manor Suffolk. Around **1999** there is an obvious decline in the workload that roughly corresponds with the demise of *The Orchestra of Smith's Academy*, as shown above. In **2002** they played Varna Bulgaria. In **2003** ***Love or Infatuation*** was performed in Gladbeck Germany; then 'The Vortex' London, Altdorf Switzerland, Lincoln. In **2005:** Brest only. In **2006** they performed ***The Westbrook Song Book*** programs in Suffolk, 'The Vortex' London, Falmouth Cornwall, and Taunton. In **2007**: Halesworth, Durham University. In **2008**: 'The Vortex' London. In **2009**: Lucerne (twice), Zurich, Halesworth, Hereford, Margate, '606 Club' London, and Bristol. In **2011**: Milan only. In **2012** it premiered ***Five Voyages***, Plymouth University. This work was subsequently re-scored for ***The Trio***; indeed it was evident that there was renewed energy in seeking bookings for ***The Trio*** over ***The Duo***.

In **1984** ***The Westbrook Blake*** (by *The Brass Band*) was performed at St. James Picadilly. In **1987** Cambridge University and once in Italy and then not until **1992** at St. Alfege Church, Greenwich Festival, U.S.A.. In **1996** at Blackheath Concert Halls it was performed in expanded form regarding both ensemble and material as the re-named ***Glad Day***. In **1997** a Salisbury Festival appearance corresponded with a new recording with the same name. In **1998** a performance in Antwerp featured the VTR Radio Choir (with Wills Morgan replacing Minton). In **1999**: DISS Norfolk (with the Octagon Singers) and South Bank Centre London (with the BCMA Choir). In **2000**: Warwick University (with the Rugby High School Girls Choir), Exeter Phoenix (plus unknown choir) and Dublin (probably with choir). In **2001**: Edinburgh (Loretto School Choir). In **2007**, the 250th anniversary of Blake's birth, the settings were re-scored and performed at The London Festival of Contemporary Church Music at Foundling Museum, London, by the dedicated ***Blake Band*** (Billy Thompson, Karen Street, Minton, and the Westbrooks (with the choir of the London College

of Music); after this concert bassist Steve Berry was added). There followed an appearance at the four day *Festival of Resistance* organized by 'Marxism 2007'. In **2008**: Toynbee Studio London, St Paul's Covent Garden. A planned Wavedon concert for 28th June 2009 was cancelled due to lack of advance ticket sales.[427] In **2009**: Tavistock Festival with *The Big Noise* choir, and 'The Edge' Wenlock. In **2010**: two consecutive concerts at Hannah's at Seale-Hayne with *Hannah's Voice* choir.

London Bridge is Broken Down was premiered in the Grande Theatre of the Maison de la Culture (26th May) **1987** (as was *On Dukes Birthday* in 1984), followed by the Strasburg Festival (23rd July), but not again until **1990** at the Zurich Festival; then London?

In **1988** ***In a Fix*** was played by *The Delta Saxophone Quartet* on a single tour consisting of The Ameida Theatre (London), Warwick Arts Centre, University of Warwick, Stanwick Arts Theatre, Carlisle, Brentford, Middlesex. The Nettlefold Festival (London), Phoenix Arts Leicester in **1989**.

In **1989** ***Quichotte*** was performed through April to June in Macon, Sochaux, Belfont, Besancon, Hericourt (open-air), and Lons le Saunier.

Off Abbey Road. In **1989** it was previewed then premiered in Italy; Conselice (near Ravenna), then Teatro Ariosto, Reggio Nell'Emilia. Immediately following were Geneva, Solothurn, Cologne. There was a tour of festivals at Coutances, Koln, Grenoble, Vilshofen, Tarbes, 'Festival de la Vallee de la Drome' (Valence), Lyon, Willisau (Switzerland), Karlsruhe (Germany). Then came a tour of Bremen, Dortmund, Mulheim, Gottingen, Hannover, Frankfurt, Wels (Austria), Vienna, Salzburg, Nevers (France). The recording was released in Paris France in **1990** and built around this was a tour consisting mainly of jazz festivals: Metz, Bar-le-Duc, Paris (Theatre Dunois), Amien Jazz Festival, Angouleme Jazz Festival, Leiden (Holland), Sorgues (Avignon), Pezenas (Montpelier), Prato (Italy), Montreal (Canada),

---

[427] Advertised in Jazzwise July 2009: 45, cancellation announced in *The Smith's Academy Informer* July 2009.

Bolzano (Italy), Portsmouth, Munich, Frankfurt. The two Montreal dates were just prior to the recording being released in the U.S.A. In **1991**: Friedrichshafen, St Dizier. In **1995** came a tour of Germany and Austria: Tyrol, Vienna, Innsbruck, Freiburg, Mannheim, Lorrach, Singen, Mainz, Esslingen, Bremen; then Blackheath London. In **1996**: Finland, Bologna, Chapel Market London, Nuremburg, Fontainbleau, Chelmsford, Dortmund.

4 The End of a Golden Age of European Touring

The opening statement of 'Smiths Academy Informer' No 48, June **1997**, states that engagements were few for the summer months with nothing in the diary between June and October. The following edition (after a six month and not the usual three month interval) notes no engagements. In **1998** the Manchester concert of ***Platterback***, which would continue as the principal touring work, was the only U.K. concert in the period October to year-end. Certainly it was noticeable that 'Smith's Academy Informer' appeared less frequently, dropped 'quarterly' from its banner, was slimmer, and repeated itself regarding engagements. The diary page increasingly featured performances by Westbrook musicians in non-Westbrook contexts.

There were two engagements in **1999** for ***Off Abbey Road:*** WDR Cologne and Leverkusen for German Television. Then nothing until **2008**: Lille France; **2009**: Canary Wharf London, Willsau, Cambridge; **2010**: '606 Club' London, Vienna; **2012**: London Olympic Festival and then '606 Club' London.

Platterback by *Westbrook & Company* was premiered in **1998** in 'Kettle's Yard', Cambridge. Then came Colchester, Eschede Germany, Zurich, Milan, Manchester. In **1999** there was a fourteen date tour of Venice, Poland, Vienna, Spain, Luxembourg; following three days in Koln came Poznan, Ostrow, Wien, Linz, Bologna, Luxembourg; then the London Premiere at the Town Hall, Lavender Hill, Battersea; followed by Inntoene (Castle of

Sigharting), Rome, Crest France. In **2000** the line-up changed with two members leaving because of lack of work. *Westbrook & Company 2* played Street in Somerset and Singen in Germany. In **2001** two concerts, Brussels and London, marked the release of the recording (made by the earlier ensemble). There was an *Arts Council* tour in **2002**: Blackheath Concert Halls, Exeter Phoenix, Newcastle-upon-Tyne, Coventry, France: Tours, Poitiers, Nantes Haneau de la Brousse.

The New Westbrook Orchestra played ***Chanson Irresponsable*** (2001) at the **2001** Milan Festival. In **2002**: Cabot Hall London and Gateway Studios (BBC recording for broadcasting and for the commercial CD album).

***Art Wolf* (2003)** was modified after it's commissioned performance in an an art gallery as it was intended to be toured extensively; it is clear from the archives that unsuccessful applications to venues outnumbered the successful. In **2005** it was performed in Switzerland: Aarau (premiere), then Saignelegier, Zurich, Luzern, Bristol, Cambridge, Exeter. In **2006**: Rome, Bologna, St Cyprian's and Pizza Express in London, Darlington. In **2008** it was performed in the Urals, Russia. In **2009**: Dusseldorf.

Holbeton Village Brass Band. played a concert in **2000** in Moretonhampstead Devon. Then it was up-rated from a local village rehearsal band by using professional and semi-professional players and re-named. In **2001** ***The South Westbrook Band*** played Exeter Phoenix 'Klinker South West', which involved music, film, video, performance art. In **2002**: it played 'Gaia', Cornwall's alternative energy centre. In **2004** came two charity events: one for The Samaritans at Killerton, and one for Exeter Cathedral School. It was renamed ***The Village Band*** in **2006**. ***The Waxey Works Show*** was premiered in **2006** Totnes Devon. Then came Devon performances at Dartmouth, Barnstaple and Chulmleigh in North Devon. These were followed by a series that all formed part of The London Jazz Festival: Queen Elizabeth Hall, 'Pizza Express' Soho. 'Ray's-at-Foyles', 'Spice of Life', and 'Bull's Head' at Barnes.

The Teignmouth Jazz Festival followed. ***All That Jazz***, a compilation of pieces many from *The Brass Band* repertoire, was played in **2006** at Dawlish Devon, St Austell Cornwall. Combined with carols the **Christmas Concert** program was performed in **2009** in Devon: Ideford church, Topsham (The Bridge pub), Dawlish St Gregory's church. Both ***All That Jazz*** and ***Waxey Works Show*** were performed as a program in **2007** at Exeter Phoenix, Topsham Devon, Bude Cornwall, Dawlish Devon, Durham University, Plymouth University, Leeds 'Seven Artspace', Cambridge 'Kettle's Yard', 'The Union' at Denbury Devon; 'Blue Boy' artspace as part of 'Liverpool: European Centre of Culture'. In **2009**: Torquay's 'Speakeasy Jazz Club', Ealing Jazz Festival London. In **2010**: Kelly College for Tavistock Festival, South Devon Inn Dawlish, Ronnie Scott's Club. In **2008** ***English Soup*** **(2008)** was performed at Plymouth University. In **2009**: Carlton Theatre Teignmouth. In **2010**: Vortex London, Bristol.

The birth of ***The Mike Westbrook Big Band*** in 2010, a Devon based large ensemble, corresponds with an abrupt end of performances by ***The Village Band***; the members of the latter were subsumed in the former in key roles. In **2010**: Carlton Theatre Teignmouth. In **2011**: Exeter Phoenix, St. Ives Jazz Club, Carlton Theatre Teignmouth, Drewsteignton Devon, Dartington for the Totnes Festival, 'Hannah's at Seale-Hayne' Devon. In **2012**: 'Hannah's at Seale-Hayne' (2 concerts, one of which was ***On Duke's Birthday***), Drewsteignton Devon, St. Ives Jazz Club, Queen's Theatre Barnstaple.

Fine 'n Yellow **(2009)**. This was re-scored after its recording with the intention of touring the work. In **2011** it was performed along with the radically re-scored and expanded ***Serpent Hit*** **(2009/11)** at King's Place London. The concert was broadcast on BBC Radio 3 on the occasion of Mike Westbrook's 75th birthday. There followed only a single performance: **2012** at the 'Spice of Life' London.

Appendix Seven: The Fourth Interval and George Russell's *Lydian Chromatic Concept of Tonal Organization*.

1 The Fourth Interval in Modern Jazz

The augmented fourth is not unfamiliar in jazz despite, unlike the perfect fourth, being non-diatonic. It is the ♯4 in major seventh chords (Lydian chords) of 1960s and 1970s modern jazz, and it appears in dominant seventh chords derived from the fourth mode of the melodic minor scale: both are voiced 1-3-♯4-7 or 1-b3-♯4-b7 (Weiskopf 2000: 41). It is the vertical b5 ('flat five') of the earlier 1940s be-bop chord vocabulary and also the earlier horizontal 'blue-note' in the blues scale.[428] In the context of the blues scale played melodically it is heard as a colouration not as dissonance; but Thelonious Monk often drew attention to it by arpeggiating the root to 'flat five' interval down the length of the piano keyboard. In the 1960s Joe Henderson, a leader in developing the 'Blue Note'[429] house-style of modern jazz, used the augmented fourth interval in this stark way with his 'Inner Urge'; this and other 1960s compositions of Henderson's show the liberal use of Lydian chords, Maj7(♯4)[430] (Aebersold 2004). The fourth interval was a hallmark of modernism American jazz of the 1960s. Fourths, in chord voicings and in melodic patterns, were used freely by British modern jazz musicians in the 1960s and 1970s to the extent that the sound is an audibly integral part of their vocabulary: but the origins were key American recordings.

Levine said that although Duke Ellington had used suspended fourth 'sus' chords (1995: 44) it was John Coltrane and Herbie Hancock who popularized them (1995: 45). However the chord voicings on recordings reveal that neither employed stacked fourth

---

[428] A minor pentatonic scale with a 'b5' added.

[429] 'Blue Note' was an American 'cutting edge' record label, where the musicians had a greater say than was usual in the nature of the material recorded and released.

[430] Also sometimes notated ♯11.

intervals as did Coltrane's pianist McCoy Tyner. He does this on most early 1960s Coltrane recordings, a clear example being 'Tunji' from *Coltrane* (1962). Liebman has documented that for a Gm7 chord Tyner's voicing is G-C-F in the left hand, Bb and D in the right: previously for be-bop it had been (LH) G-F and (RH) D-E-Bb (Liebman 2001: 32). It appears to have been Tyner's left hand spelling (i.e. without the 4th fourth of the right hand) suggesting 3 tones of a G7sus or Gm7sus chord ambiguously that has informed a common 3 note melodic shape usage. Levine's suggested voicing of 'sus' chords in general for jazz piano students is this attributed to Tyner by Liebman. In discussion, Billy Bottle [431] said he had derived the piano voicing from hearing Tyner; Westbrook said he had used it 'for years' in his own piano playing without being consciously aware of deriving it. By the early 1970s, on achieving his own recording contract for *Milestone*, Tyner consolidated his sound and style based on the fourth voicings; this is evident on *Sahara* (1972) and *Atlantis* (1974). The educational literature does not catch up with voicing chords in fourths until 1986. Mantooth, without sating why, advocates using five note chords made of stacked fourths as 'a rule of thumb'; he said 'ye olde' third intervals are to be avoided in modern jazz (Mantooth 1986: 8-9). The many testimonials on the inside of Mantooth's book cover herald this approach as 'innovative' in 1986 compared to the established practice.

John Coltrane wrote a simple melody using two phrases of two successive perfect fourth intervals ascending with his 'The Sleeper' (1959b). His peer saxophonist Wayne Shorter (who also played with Miles Davis) used fourths for simple melodies to produce a restless and sinister effect, an intention confirmed by his song titles. 'Witch Hunt' and 'Speak No Evil' from his recording *Speak No Evil* (Shorter 1964c) have become part of the canon of modern jazz standards along with the harmonically simpler 'Ginger Bread Boy', a blues by Jimmy Heath, and 'Freedom Jazz Dance' a modal vamp by Eddie Harris. These desirably

[431] Stage name of Bill Harbottle, pianist with Westbrook's orchestra in 2012.

difficult ‘workouts’ for horn players are evidence of a pre-occupation with technical facility on the instrument in 1960s modern jazz. Using fourth intervals to compose and improvise intervalically is effectively a twelve-tone system. The latter two compositions by Heath and Harris, along with Wayne Shorter’s ‘Orbits’, appear on Miles Davis’ consequentially (and uncharacteristically for Davis) agitated sounding *Miles Smiles* (Davis 1966). Shorter also wrote the title track for Davis’ *E.S.P.* (Davis 1965). The score (Aebersold 1985: 9) shows the simple melody of C-G-D, harmonised with an ‘altered’ chord, E7alt with a ♯9, b9, ♯5, b5. Here there are what Westbrook called ‘semitones’ he has shown an interest in; Shorter was probably building a chord from the seventh mode of the F melodic minor scale. Later in the piece Shorter uses major seventh chords with ♯11 (♯4) indicating the underlying Lydian mode. The score for his ‘Speak No Evil’ similarly shows both perfect and augmented fourths in the melody, and some Lydian chords and altered chords with b9 and ♯5 (Aebersold 1985: 12). ‘Witch Hunt’ opens with a phrase of F, Bb, Eb harmonized against a Cm triad (Aebersold 1985: 5) like Tyner’s ‘stacked fourth’ voicing. The four bar bridge is harmonized with Gb7(♯4), F7(♯4), E7(♯4), Eb7(♯4); the associated mode with this type of chord is the fourth mode of the melodic minor scale. This section is not cadence based, therefore does not have a single key to unify it, it gains its character from the sustained sounding of a specific modal quality. Shorter used the augmented fourth as it arises in the whole-tone scale on the title track of his 1964 recording *JuJu* (Shorter 1964), and again in a way that does not invoke a blues scale ‘feel’ in ‘Oriental Folk Song’ (Shorter 1964). Additionally the arrangement has the saxophone scored a fourth below the trumpet lead, a feature that became an instantly recognizable feature of modern British jazz. British composer/ saxophonist Simon Reeve explained to me that for him this was a fortuitous economy of effort as Eb and Bb instruments can be given the same part to read and they will so sound a fourth apart.

Shorter's work around 1964-66 appears to have been catalytic for other musicians recording for the 'Blue Note' company. Herbie Hancock uses a fourth interval to open what is now a modern jazz classic 'Maiden Voyage' (Hancock 1965). Jackie McLean, a former be-bop and hard-bop altoist (who had played with Miles Davis and Charlie Parker), used the Lydian mode for the melody of 'Omega' in 1962 (McLean 1962). Although in familiar twelve bar blues territory, McLean's 'Riff Raff' (McLean 1963) uses fourth intervals in the melody. Joe Henderson uses a chain of eleven Lydian chords in the last eight bars of the chord sequence of 'Black Narcissus' (Aebersold 2004: 5). From the same 1969 recording, 'Afro-Centric' (Henderson 1969) uses fourth intervals in the melody, and trumpet and saxophone are scored (in unison and) fourths apart. His 'Jinrikishna' (1963) (Aebersold 2004: 13) uses fourth intervals in the melody, and major seventh ♯4 (Lydian from major scale) chords, and dominant seventh ♯4 (Lydian dominant from melodic minor scale) chords.[432]

McCoy Tyner's left hand drone of the static 'sus' chord replaced the familiar ii V chord sequence. Culturally it appears this modern jazz 'Africanized' the music and re-established Black American jazz musicians connection with Africa. This effectively bypassed the period of slavery in Southern states of America as a point of origin for Black American history, and also therefore denied Black American modern jazz music having a basis in 'the blues'. Certainly a reduction in the presence of 'the blues', and an increase in static modal sections, is very noticeable in modern jazz. Coltrane's *Africa Brass* (1961), Joe Henderson's 'Afro-Centric', from *Power to the People*, Jackie McLean's recordings *Let Freedom Ring* and *Destination Out*, are all examples that show clearly a Black civil rights concern. These all carried on the spirit of McCoy Tyner's association of fourth intervals with modern jazz as forward looking Black Afro-American jazz that had African roots.

---

[432] A study of fifteen Henderson scores (Aebersold 2004) reveals that Lydian chords are a feature of most of them. And, like Shorter, where Henderson does use a blues sequence the melody and syncopation camouflage what would otherwise be the distinctive sound of blues harmony.

That fourths were being used extensively in melodic composition and improvisation was supported by exercise books on instrumental technique. Oliver Nelson in 1966 (Nelson 1966), and Mirigian in 1973 (Mirigian 1990; Mirigian 1991), give exercises on fourth intervals and suspended 7th chord patterns. Jerry Coker, having not mentioned fourths in 1964 (Coker 1964), included extensive exercises in 1970 (Coker et al 1970). In England in 1972 Bill Charleson produced a section of fourth exercises in the in-house tutor book for instrumentalists at Leeds College of Music (Charleson 1972). Eddie Harris produced his *Intervallistic Concept* exercise book, and in 1976 Ricker wrote a sixty page exercise book dedicated to the melodic use of sequences of fourths complete with chord symbols suggesting applications (Ricker 1976). In 1988 Corpolongo in his *217 Sequences for the Contemporary Musician* (Corpolongo 1990) included chapters on the augmented fourth intervals in 'Tritone', 'Augmented Chord', 'Diminished Seventh Chord'. By 1996 Marienthal completely integrated fourth exercises with other intervals (Marienthal 1996).

American pianist Walter Bishop (Junior) published a book in 1976 offering a 'system' showing how fourth intervals were to be used in both melody and harmony by creating patterns within cycles; included are five of his own compositions as examples (Bishop 1976). Bishop has said he was inspired by aspects of the twelve-tone jazz composer Lyle 'Spud' Murphy with whom he studied in 1970. Murphy used a 12 tone system in jazz around 1957 (Murphy 1957); although I could not find primary sources, fourths can be *heard* in his recordings, and secondary sources appear to agree that the approach is horizontal i.e. melodic; the overlaying of melodic lines had consequences for dissonance against underlying 11th chords. Westbrook made it clear in rehearsals in 2012 for his *On Duke's Birthday* that 11th chords were not to be voiced as 'sus 4' chords, they consisted of the two triads 1 3 5 and 7 9 11; in suspended chords the eleventh would have been sounded as the fourth *replacing* the third as in 1 4 5 7. An earlier system still, and probably the first, was George Russell's *The*

Lydian Chromatic Concept of Tonal Organisation written in the early 1950s (Russell 2001). This is a system where the Lydian mode, not the major scale, is taken as fundamental. Russell's system is returned to in greater detail in the following section.

In Chapter Seven I stated that Westbrook's *Citadel Room 315* (1973) in using the fourth interval as a substantial part of its architecture was a comment on the British modern jazz scene. Support for this position was accumulated through listening to British jazz of the period. Kenny Wheeler, an instrumentalist, composer, and band-leader, contemporary of Westbrook, has used fourths in his melodies throughout his career. His first recording *Windmill Tilter* (Wheeler 1969) uses fourths in three ('Sweet Dulcinea Blue', 'Sancho', 'Altisidora') of the nine melodies. The lead sheet for 'Sweet Dulcinea Blue' (Sher 2005: 351) shows the opening Dm9 voiced successively with F-B-E, G-C-F, A-D-G, Bb-Eb-A, in the piano left hand. The chords include some with ♯11 (♯4) and some with ♯5 extensions. Fourths are present in 'Song for Someone' and 'The Good Doctor' from *Song for Someone* (Wheeler 1973). His *Gnu High* (Wheeler 1976) uses fourths in the melodies of 'Heyoke' and 'Gnu Suite'; the lead sheet for 'Smatter' shows that most chords are 11ths or ♯11ths and there are many augmented fifth (♯5) chords (Sher 2005: 315). *Flutter By Butterfly* (1987) features fourths in the melody of 'The Little Fella', as does 'Ma Belle Helene' from *The Widow in the Window* (1990), and 'C Man' on *Kayak* (1992). His ballads, 'Wintersweet' from *How It Was Then* (1995) by *Azimuth,* and 'For Tracy' from his own *What Now* (2005), both use ascending fourths in the melody in a similar way. The lead sheet for 'For Tracy' (Sher 2005: 405) again shows many 11th, ♯11, and augmented fifth chords. It appears the use of fourths in the melody was consolidated, inherent, in Wheeler's writing. Although fourth intervals are not evident in the melodies on his *Double, Double You* (1983) or *Music for Small and Large Ensembles* (1990) they can be heard in the chord voicings.

Norma Winstone's recording *Edge of Time* (Winstone 1971) has three John Taylor compositions that all use fourths in the melody and the title track is also harmonized in fourths; John Surman's 'Shadows' is also harmonized in fourths. All three of Surman's compositions on *Jazz in Britain '68-'69* (Surman 1972) feature fourths in the melody and harmony. Keith Tippett used fourths in the melody of his 'Thank You for the Smile' from his *You Are Here ... I Am There* (1970). Another Westbrook contemporary, big-band leader and composer Mike Gibbs, does not appear to use fourths on his *Tanglewood 63* (1971) and only once on *Michael Gibbs* (1970) in the melody of 'Sweet Rain'. Gibb's recorded 'Country Roads' composed by Gary Burton and Steve Swallow on his *Just Ahead* (1972), it features fourths both in their melody and in his arranging.

Ian Carr has forged his own path in British jazz-rock with his *Nucleus* band, fourth intervals are a characteristic aspect of its sound. Karl Jenkins contributed 'Song for the Bearded Lady' for *We'll Talk About It Later* (1970) and 'Crude Blues' for *Elastic Rock* (1970). On the latter Jenkins also makes intervalic use of fourths in his improvised oboe solo. Saxophonist Brian Smith composed in fourths for 'Odokamona' on *Roots* (1972). Carr wrote sections in fourths in 'Bull Dance' on *Labyrinth* (1973) and 'Sarsaparilla' on *Under the Sun* (1974). Gary Boyle, who played on Westbrook's *Metropolis* (1971), formed *Isotope* which was even more rock orientated (than jazz) than Carr's *Nucleus*. Fourth intervals feature in the recording of the same name on two of the nine tracks: 'Upward Curve' and 'Retracing My Steps', both by keyboardist Brian Miller.

2 George Russell's *The Lydian Chromatic Concept of Tonal Organization* [433]

> The important fact here is that the more interesting composers had their own personal approaches which they may have felt the need to camouflage (with key signature, for example). Nevertheless, the resemblance between the method employed by Bach and Ravel and that of the LC Concept is striking in that all three are solidly rooted in the modes and the idea of expanding the modes into higher tonal orders with added chromatic tones. George Russell [434]

> One might ask why a theory of music if great music was created by artists without a theory? I have personally never known a great innovator who hadn't developed a strong theoretical approach, nor have I met one eager to divulge his or her personal theory. George Russell [435]

Russell said jazz musicians who borrow 'standards' also implicitly borrow their structural harmonic features and therefore borrow cadence harmony from European classical music. Russell thought sequences of chords like VI-ii-V-I affect the nature of the improvisation in three ways. Firstly each chord invites the improviser to explore the environment of the moment by playing chord tones: such exploration Russell calls vertical playing. Secondly, as the improviser moves from chord to chord, as well the chord symbols stipulating note choices, there is a directional influence exerted on the improvisation by the formulaic chord *progression* manifested as the soloist voice-leading. Russell said chord sequences in jazz standards are 'cadential', they create forward movement towards a goal, a teleology, because the m7 and the following dominant 7 have the function of ii-V arising from their context; the sequence is unfinished sequence until the Maj7 (I) has sounded. Thirdly is that cadential sequences are either in major or minor keys due to their being based on the Ionian mode or the Aeolian mode; because these two are mutually exclusive, due to the defining nature of the third, then certain note choices are excluded once one has made the decision which *one* to use.

Although he doesn't use the term, Russell's is a twelve-tone system, indeed that is the whole point of it. Russell said that the initial purpose of his concept was to find a new way to

---

[433] What follows is necessarily an interpretation as Russell's book is both long (at about 250 pages) and dense with much specific terminology of his own invention. It is evident that there has been an absence of rigorous editing. Ideas are revisited throughout and important asides are added as they occur to the author, which does not make for a systematic structure. It appears that it has been added to and revised on an ad-hoc basis over a more than thirty year period.

[434] (Russell 2001: 158).

[435] (Russell 2001: 223).

relate to individual chords (Russell 2001: 226). Chords, viewed non-cadentially in isolation, had previously been expanded vertically by isolated composers in a personal way but his idea was to produce a theoretical system that would achieve grand unification; he said:

> Since Bach's time (1685-1750), there has been a steadily growing interest in the chord as an autonomous individuality with an organization of its own. Late 19th century composers, Wagner, Stravinsky, Mahler, and Schoenberg (early in his career) intensified the interest in the vertical aspect shown by Beethoven and other masters who proceeded them. However, with no single, cohesive, all-embracing theory of music, innovative composers like Ravel, Ellington, Varese, Debussy, Ives, and Stravinsky were left to their own devices. Their music, full of order and discipline, broke all the rules of theory with daring and imagination. Their music inevitably implied that innovative jazz and modern symphonic composers had become their own theorists, the results being a profusion of secret methods and personal approaches which the creators guarded zealously. And why not? These personal theories were the foundation of their individual genius and identity [...] And why should such a theoretical work not come from jazz experience? After all, the first violinist of a symphony orchestra never has to improvise down the chord stream of a piece and create an aesthetically beautiful melody. (2001: x) [436]

Russell said: 'The cross pollination that occurred between the true innovators of both musical genres accounts for the traditional respect Europeans still maintains for true jazz innovation and innovators.' (2001: 203), and said of jazz saxophonist Coleman Hawkins: 'His artful and daring vertical explorations must have impressed European modernists like Ravel and Stravinsky.' (2001: 160). Westbrook's *Smith's Hotel Chord* was a personal device, not a functional part of anything other than itself. Russell's system though was to apply universally to all music and subsume major/minor keys and consonance/dissonance; he said: 'all chords used in jazz can be derived from the *Lydian Chromatic Scale'* (2001: 149 and 151), and: 'it is impossible for a music of any species to avoid indicating a behavioral pattern that cannot be classified with one of these three levels of tonal gravity' (2001: 150-151).

---

[436] Russell said that he had shown that an official scale of the C Lydian Chromatic Scale (the C Lydian b3) was used by J. S. Bach to shaped the chordmodes of a fugue (Russell 2001: 153). In devising his own system Bach rejected Zarlino (2001 152, 168-170, 179, 224, 227): 'It should be noted that Bach rejected, in principle, Zarlino's broadly acclaimed idea that only two modes existed, Ionian major and Aeolian minor. 'The great one continued to relate to the twelve church modes to which he added chromatic notes as he saw fit.' according to Carl Philipp Emmanuel Bach.' (2001: 154). He mentions some cases and analyses others: Debussy, Stravinsky, Messiaen, Milhaud, Ravel (2001: 43, 198, 203, 155, 157). Russell said: 'Ravel's vertical consciousness in the Forlane is focused on combining the eighth and ninth tones of the nine-tone order of a LC Scale to counterbalance the Lydian Augmented and Lydian Diminished sounds ... ' (2001: 156). His point is: 'It shows how how some composers obviously were applying their own vertical tonal organization, which had to be somewhere along the lines of the LC Concept ... ' (2001: 157, 220).

Russell's central concept is that for each chord there is an associated mode of the *Lydian Chromatic Scale* and each pairing forms a 'chordmode': 'the broader term chordmode is substituted for what is generally referred to as "the chord".' (2001: 21), and:

> Chordmodes are parented by scales [...] The 1953 publication of the *Lydian Chromatic Concept of Tonal Organisation* revealed these relationships, perhaps for the first time ever. Western music is founded on chordmodes; they are its building blocks ... (2001: 132)

The improvising musician can use the scale for horizontal or modal playing, or use the chord for vertical or arpeggiated playing. The two together replace the notational practice in jazz of using 'chord plus chord extensions', and provides a systematic hierarchy for 'altered chords' (detailed in Chapter Seven). There is no simple divide between diatonic and non-diatonic tones, but a single incremental scale of consonance through to dissonance. Russell said the Lydian Chromatic scale: 'actually prioritizes tonality, while not excluding even the most radical twelve-tone (atonal) music.' (2001: 39). The system then formally encompasses chromaticism where an composer/ improviser plays passing notes 'that are not bound' by the *conventional* chord or scale (2001: 149 and 150). As a model it is useful to think of Westbrook's *Smith's Hotel Chord* as having the dual chord/scale properties of a 'chordmode' (as shown in Chapter Seven); it is not a consonant skeleton derived from a key with dissonant extensions added but a whole balanced 'universe' with characteristics (fourths, augmented fifth, diminished scale, harmonic minor and so on) brought out at will.

2.1 The Historical Significance of Aspects of Russell's *Lydian Chromatic* System

Russell discussed the 'LC Concept' with innovative jazz musicians Eric Dolphy, Miles Davis, John Coltrane, and Bill Evans, in the 1950's; long time Westbrook associate Chris Biscoe played with George Russell in the late 1980's.[437] All of these are generally considered to be 'technical' players with scholarly attitudes to music theory and this is in marked contrast to

[437] Russell refers to these throughout his book (for example: Dolphy (2001: 133), Coltrane (2001: 99, 177), Miles Davis (2001: 10) and Evans (2001: 178)) and analyzes some of their transcribed improvisations (e.g. 2001: 179-186). Chris Biscoe appears on later George Russell recordings.

the popular jazz stereotype of the 'innately gifted intuitive genius' of 1920s/1930s jazz. Russell's ideas were disseminated personally,[438] and instrumentalists have probably consequently unknowingly accessed his ideas from secondary sources, not from Russell's book. The extent of the usage of the book appears in the literature to be it's title appearing as a sound-byte, much like journalists and critics have used *The Smith's Hotel Chord*. Russell's idea that chords should be voiced to sound the character of the scale/mode (which meant abandoning tertian order) has been generally adopted, but my survey of jazz theory texts showed he has not been credited.[439] Russell also said that his Lydian Chromatic concept was responsible for the beginning of the interest in modal jazz: 'There can be no doubt that the Lydian Concept "put modes in the air" and was the theoretical foundation for what is commonly referred to as jazz's "modal era".' (2001: 99). Important was Russell's 1953 theory paving the way for the post 1959 *Kind of Blue* modern jazz in that:

> ... traditional music theory only provided the major, minor, and chromatic scale octave as a theoretical foundation, and that's not enough to embrace [...] complex thinking. There was no Lydian or LC scale to relate to as an objective and cohesive explanation of the full range of polymodality. (Russell 2001: 163)

Russell clearly had no doubts about the significance of his work:

> A number of recorded compositions and events between 1947 and 1961 no doubt established the necessary credentials needed for my acceptance into what, in retrospect, I see as the fiery inner circle of a full-blown, glorious, innovative renaissance period in American music and American art in general. (2001: 177)

---

[438] This is evident from Heining's biography on Russell (Heining 2010).

[439] For example Walt Weiskopf uses Russell's term 'chordmode' without credit (Weiskopf 2000: 14). Also Weiskopf uses Russell's idea: 'The arpeggio for FMaj7♯11 is F,A,B,E., even though the note C is part of the F lydian scale (the scale from which FMaj7♯11 is derived). One could even say that B is the 'defining note' in the chord. The arpeggio of F,A,B,E, which incorporates the defining note (B) best connotes the tonality of FMaj7♯11.' (Weiskopf 2000: 7). In relating a chord to its parent scale there is a similarity between Russell's 1953 work (Russell 2001: 59-61) and Levine's own (1995: 34-55). Levine has drawn on Russell's 'chordmode' concept in saying: 'The original source of the II, V, I chords are the modes of the major scale.' (Levine 1995: 15). And: 'everybody uses the expression 'play this scale on that chord' as if the scale and the chord were two different things, *the scale and the chord are two forms of the same thing*. Start thinking of chord symbols as scale symbols, or even better, as *chord/scale symbols*.' (Levine 1995: 33). Levine also mentions Russell's 'tonal gravity' as: 'gravitational or magnetic pull' (Levine 1995: 22), and he, like Weiskopf, follows Russell's idea of abandoning tertiary construction in voicing the chords so as to present the characteristics of the associated mode. Aebersold describes the process without naming it: 'The jazz musician takes a chord symbol and converts it to a scale from which he improvises knowing which tones will sound best and which tones will produce tension.' (Aebersold 1974: i). The basis of all this appears mainly in Russell's Chapter IV (2001: 57).

Mark Levine was one of a few that has recognized the nature of the revolution,[440] but did not attribute it to Russell or anyone else in his widely available *The Jazz Theory Book*:

> A revolution took place in jazz in the 1950s and 1960s, one almost as important as the bebop revolution of the 1940s, but overlooked by most historians. Jazz musicians began to think horizontally (in terms of scales) as much as they did vertically (in terms of chords). (Levine 1995: 31)

2.2 Unadopted Central Features of Russell's System

Many theorists then have referred to 'chordmodes' and to the horizontal use of scales. What has not been widely adopted is the vertical aspect, a system of generating chord substitutions using the *Lydian Chromatic Scale* depending on the degree of chromaticism required to produce 'dissonance' (Russell prefers 'outgoing'). This is probably because to use Russell's system the improviser needs to relearn 'chordmodes' from a new reference point of the Lydian Scale and abandon the major, or Ionian, scale; this clearly has the possible undesirable effect of musicians within a group being at odds in their nomenclature. However when saxophonist Eric Dolphy said that Russell 'gives you so much more to work with' (Russell 2001: 253), he was commenting on the full system generating a range of *possibilities*. Here is another parallel with Westbrook's *Smith's Hotel Chord*, an aspect of aesthetic preference, decisions made at the point of use. The appeal for Westbrook of a system that *generated options without prescription* is obvious given that he was working on the boundary between composition and improvisation, and producing multiple versions of works generated in particular performance circumstances. The difference though between Westbrook and Russell is that Russell presents his musicians with the full range of choices by providing the

---

[440] Russell's book has been referred to as a 'philosophy of music'. Musician, author and jazz educator David Baker has said of Russell that he contributed: 'The foremost theoretical contribution of our time - destined to become the most influential philosophy of the future.' (Russell 2001: 253). Joachim Berendt noted that Russell had produced: 'the first work deriving a theory of jazz harmony from the immanent laws of jazz, not from the laws of European music. Russell's concept of improvisation [...] was the great pathbreaker for Miles Davis' and John Coltrane's 'modality'.' (Berendt 1976: 357). And Robert Palmer pointed out: 'Miles took his musicians into the studio for the first of his two sessions for *Kind of Blue* in March 1959. At the time 'modal' jazz - in which the improviser was given a scale or series of scales (or 'modes') as material to improvise from [...] was not an entirely new idea. [...] Originally, the idea for this kind of playing was the concept of composer George Russell, but his program for 'modal jazz' came imbedded in an elaborate, all-embracing musical/philosophical theory.' (Davis 1997: sleevenote).

'chordmode' notation and method, whereas Westbrook divides the band by assigning his chord choice to only selected members and thus stipulating his required 'everyday' versus 'strange' duality. Interestingly with Russell's 'chordmodes' the composer can exercise greater control of his/her music through increased specificity, yet the new specification presents their improvisers with greater choice. This is really no different to the improviser's mantra attributed to jazz saxophonist Charlie Parker: 'Learn the changes: then forget them.',[441] and Schoenberg's statement that once a tone-row has been established, the composer composes the same way he has always done. This is what Russell meant by saying that musicians, in adopting the system, increase their 'freedom' (Russell 2001: 52, 62, 150); he said:

> In the Lydian Chromatic Concept, you are under the law of tonal gravity and gravity is a huge law. The bigger the law, the greater the freedom. Freedom is not the absence of law; it is prevalence of a big law over a plethora of small laws. (Russell 2001: 174)

2.3 The Foundations of *The Lydian Chromatic Concept*

Westbrook's *Smith's Hotel Chord* was personal and justified itself as a tool by meeting his aesthetic preferences. Russell however attempted to ground his conception by saying that the Lydian mode be recognized as the 'most rightful', 'most scientific', 'most spiritual', (Russell 2001: 124); each of these is taken in turn.

First is his appeal to 'the facts' and to history. When consecutive fifths are played and sustained (on the piano) thus building a chord, it is F♯ that people prefer and not F; he states without qualification: 'in tests performed over the years in various parts of the world, the majority of people have chosen [...] the C Lydian Scale in its tertian order.' (Russell 2001: 1). He said that the Lydian scale can accommodate the major scale but not vice-versa thus indicating a 'prioritizing of levels' (2001: 208, 236). Given that choosing Ionian over Lydian

---

[441] Cited by Levine (Levine 1995: viii). Ricker said: 'the most important point a student must remember when using this or any other improvisation method is to learn it, master it, then forget it. Do not let the 'rules' get in the way of your music.' (Ricker 1978: 1). By 'forget' what is meant here is to be 'not consciously aware of the concept'. Levine puts it: 'When you are listening to a great solo, the player is not thinking "ii V I" [...] "altered scale" and so forth. He or she has done that already, many years ago. Experienced musicians have internalized this information to the point that they no longer have to think about it very much, if at all.' (Levine 1995: viii).

was, he claims, arbitrary in the first place, then Lydian should displace Ionian on the basis that his Lydian analyses explain the 'great works' better. Russell appeals to history as revealing the 'natural' priority of the Lydian mode; the Ionian mode was regarded only as: 'the mode V (secondary mode: Hypolydian) of the Lydian scale (authentic mode) in the Catholic church of the 11th century'.[442] He makes another criterion out of the observation that the Lydian scale is able to produce all twelve types of interval, whereas the major scale cannot produce a tritone (augmented fourth) interval (2001: 6).[443]

Second is the 'scientific' objective stance. Russell demonstrates Lydian to be more fundamental than Ionian. The overtone series shows the fifth to be the 'strongest harmonic interval' (2001: 2, 228),[444] and the overtone series based on a fundamental C yields an F♯ as the eleventh harmonic, whereas an F does not appear even after twenty harmonics (Russell 2001: 3). Such a ladder of fifths produced starting with C reads: C G D A E B F♯: (i.e. not F); these fifths laid out in close scale formation produce the Lydian scale (not the major scale): C D E F♯ G A B. Russell concludes: 'An ascending order of six consecutive intervals of a fifth offers, more than any other order of intervals, the most scientifically sound basis upon which to structure an objective theory of music.' (2001: 3).

Thirdly are the emotional and cultural appeals. Any tone used by an improviser *can be* described technically but also it *should* be considered in its emotional effect; the Lydian system allows this aspect of 'objectifying' the effect of chromatic tones (2001: 12, 52, 78, 90). There is an interesting parallel with Westbrook in the interest in '3', in Russell's case it is Gurdijeff's law of three (2001: 213); he speaks of 'intuitive intelligence' (2001: 167, 168), 'cosmic gravity', 'cosmic unity', and gravity as 'Darwinian' and a 'living force' (2001: 174,

---

[442] Russell includes, as an appendix, an article by Reed Gratz which gives an historical perspective of the Lydian and major scales (Russell 2001: 239).

[443] For C Lydian the tritone can be formed by C and F♯. In C Major the tritone has to be formed by F and B.

[444] He also gives and appeals to Stockhausen's reasoning in support of the fifth being of prime 'importance' (Russell 2001: 229).

223, 236, 237). Russell judgmentally claims ‘we’, as an industrial world, are ever thrusting forward, are teleological, so identify with the thrust of cadential music.[445] He suggests that if we were more content to live in the moment and explore the here-and-now then we would, like some ‘Eastern cultures’, accept the Lydian approach as more ‘natural’. He stops short of saying that we should turn away from capitalism, production of goods, and concern with ‘the bottom line’, but his disposition is clear and is an assumption supported by his interest in the music of non-Western cultures later in his life. It has been shown Westbrook has always been accepting of the culture of the here-and-now, but very clearly he has not turned his attention to other cultures and away from his own.

The notion of a Western ‘deviancy’ from what is considered ‘natural’ helps Russell to overcome why his ‘scientific argument’ doesn’t produce the Lydian Chromatic Scale he needs from the formula he uses. The working basis of the LC concept is his scientific derivation of the Lydian scale. The six fifth intervals he calls a ‘tonal gravity field’, ‘tonal gravity’ means a vertical downward pull down the ladder where each fifth ‘yields’ to the one below it down the ladder, finally ending up with the ‘Lydian tonic’ (2001: 3) as the fundamental harmonic. He thus obtained the seven tones of the Lydian scale from the ladder of fifths. The remaining five tones he needs for the twelve-tone chromatic scale he also derives from fifth intervals, but only after having first established what tones are required for his theory based on the practical consideration of what chords are actually in use by jazz musicians (2001: 12). This is important because working purely with the physics alone does not lead ‘naturally’ to the

---

[445] Russell said: ‘the horizontal scale sounds in a psychologically thrusting manner that conveys a feeling of striving and effort to resolve [...] In this way the major scale and other horizontal scales affirm the tonical authority of their fundamental *do*. This manner of relating to and emphasizing the tonic is an intrinsic feature of the horizontal scale. The horizontal scale relies on the aspect of resolution to project its tonical *do* in an aggressively direct horizontal manner.’ (2001 186). On the following page he refers to the ‘thrusting, goal seeking manner‘ (2001: 187) of the major scale. Russell said: ‘Western music theory’s idea of harmony is founded on, and belongs exclusively to, the linear, goal orientated, functional, horizontal aspect of harmony which manifests as as progressions of non-final chords resolving (in linear time) to a finalizing major or minor tonic station goal. It is in this horizontal, resolving manner that the tonal organization of classical Western harmony unfolds. [but] The fundamental orientation of the Lydian concept is firmly rooted in the vertical idea of chord/scale unity, as conferred by the principle of tonal gravity.’ (2001: 222).

results he needs. In the key of F he derives the first seven tones of the Lydian scale as a ladder of fifths, *he then steps up a major second* and then continues the sequence C♯, Ab (the enharmonic of the expected G♯), Eb, Bb and finally Gb. The 'step' is justified, vaguely, by mentioning a need for cultural deviation from 'natural order' to achieve the practical needs of a *Western* system. Regarding the step as a *cultural shift* Russell said:

> The Pythagorean ladder of twelve intervals of a fifth is the prototype for the tonal gravity field of a Lydian Chromatic Scale. However, in order to accommodate the evolution of the five main western chord types (major, minor, seventh, augmented and diminished), the Lydian Chromatic Scale skips the seventh fifth [...] As a result of this transition from the uninterrupted ladder of successive fifths, the Lydian Chromatic Scale is also referred to as the WESTERN ORDER OF TONAL GRAVITY. (2001: 53)

He said dismissively: 'This structure does not alter the essential qualities of a tonal gravity field created by the sequential series of fifths.' (2001: 17). Russell constructs a chromatic scale from a broken ladder of fifths that is Lydian mode in essence, that is to say: a chromatic expansion of a scale that 'gravitationally' has a 'Lydian Tonic'; the * shows the step point:

F	C	G	D	A	E	B	*	C♯	Ab	Eb	Bb	Gb
I	V	II	VI	III	VIII	+IV		+V	bIII	bVII	IV	bII

- which in order becomes the twelve-tone sequence Russell needs:

I	bII	II	bIII	III	IV	+IV	V	+V	VI	bVII	VII

2.4 Russell's 'Vertical Tonal Gravity' as a Replacement for Horizontal Cadential Resolution

A key idea for Russell is that the perfect fourth is the definitive horizontal forward thrusting tone whereas the raised (augmented) fourth degree is the definitive vertical tone (Russell 2001: 46). There is thus an essential difference in chord sequences when interpreted using the major or minor key approach, and when interpreted using the Lydian Chromatic approach. Because of the presence of a perfect fourth Russell said the former is in a state of permanent tension from a sense of horizontal movement because of the 'goal orientation' to resolve

(2001: 5). The raised fourth is part of ‘a unified gravity field’ where there is a ‘vertical tonal gravity’ down through the fifths to the Lydian tonic (2001: 7,8,9). So Russell departs from the ii V I chord sequence as three chords related functionally back to a key (although it can be as one option). He said: ‘every traditionally definable chord of Western theory music theory has its origin in a parent scale.’ (2001: 10), and: ‘A musician on the level of Vertical Tonal Gravity relates to the chord of the moment [...] and its parent scale.’ (2001: 20), and: ‘This is the chief mission of the musician on the level of VTG: to create a melody that falls essentially on each chord within a progression of chords.’ (2001: 57). Hence each chord/scale is a unity that is a vertical gravity field and need not (best not) be horizontally related outside of itself to a key signature or defined as part of a cadence using Roman numerals.[446] The chord progression:

Dm7 G7 CMaj7

ii V I

besides being individual chords as stacks of 3rd intervals, may be thought of as having a key centre of C major (which gives horizontal direction and resolution). Each chord is derived from a mode of C Ionian: that is to say D Dorian and G Mixolydian modes. This much gave rise to Russell’s concept of ‘chordmode’ *as accepted* as the basis for modern modal jazz. In modern jazz harmony the seven modes of the major scale are associated with chords as follows: Ionian - Major 7th, Dorian - Minor 7th, Mixolydian - Major triad / Dominant 7th, Phrygian - Minor 7th, Lydian - Major 7th, Aeolian - Minor 7th, Locrian - Minor 7th b5 (for examples (Levine 2005: 34) and (Weiskopf 2000: 18)). The significance of George Russell to Miles Davis was that the latter’s *Kind of Blue* (1959) recording used Dorian modes as opposed to Aeolian modes/relative minors. *Kind of Blue* is widely accepted as the beginning

[446] This is very significant when it is considered that songs from ‘The Great American Song Book’ form a canon for most jazz musicians understanding of jazz harmony. Levine states: ‘One of the most common chord progressions in jazz is I-VI-II-V. (Levine 1995: 25). Aebersold states: ‘The II/V7/I, V7/I, and the II/V7 progressions are three of the most important building blocks of jazz and pop music. Most jazz greats have thoroughly mastered II/V7 progressions and can improvise freely over them in all twelve keys.’ (Aebersold 1974: i).

of modal jazz (Levine 1995: 29). In order to avoid duplication of sound (sonic ambiguity) both Levine (1995: 34) and Weiskopf (2000: 7, 28) follow Russell in that the voicings of the chords be modified to better sound the nature of the mode, Russell calls this 'the chord's harmonic sound (its harmonic genre)' (2001: 20). This entails a departure from playing chords in tertian order.

Russell facilitated the further definition of chords using extensions to produce 'chordmodes' as follows: Ionian - Maj7, Lydian - Maj7(♯4), Dorian - m7, Phrygian - m7(b9), Aeolian - m7(b6), Locrian - m7(b5), Mixolydian - Dominant7. The modified chord symbolism giving the 'chordmode' has become a norm in modern jazz modal pieces. For example Gary Peacock's 'Vignette' (Peacock 2003) uses mainly m7(b6) chords suggesting that the piece acquires its character from the mood established from the Aeolian mode without need for (horizontal cadential) resolution; at the end the F♯sus(b9) signals a Dorian b9 mode (2nd mode of E melodic minor), or Phrygian mode (of D major). Tommy Smith's 'Ally the Wallygator' (Smith 2003) requires the improvisor to know to use the Aeolian mode for the Gm7(b6) section and the Lydian mode for the GMaj7(♯11) section. Miles Davis' 'So What' and John Coltrane's 'Impressions' both use an AABA structure where the A sections use a Dorian mode, and the B section uses a Dorian mode a semitone higher.

The generally unadopted part of Russell's system is that this progression be re-labelled with respect to the Lydian mode:

Dm7 G7 CMaj7

VI II V

As such Russell's system allows a cadential representation / interpretation (Russell 2001: 23, 24, 25), but this doesn't go as far as his seeing the scalar connection with chords as vertical (2001: 225) and is not wholly Lydian in approach.[447] With:

[447] This is derived from examples given by Russell (2001: 61, 74) as the most basic of many possibilities.

Dm7	G7	CMajor7
VI (F Lydian)	II (F Lydian)	I (C Lydian)

Russell views the three chords as three separate chordmode 'universes' (2001: 60) and not as two key centres in conventional terms. Regarding key signatures:

> ... the musician freely relates to parent LC Scales dictated by chords, without ever feeling compelled to indicate their key signatures. This modern concept of 'key' seems to place it with a new aesthetic which more or less regards the main function of a key to be that of a facilitator or aid in the execution of the music. (2001: 217-218)

He gives twelve key signatures in Lydian terms, the key of two flats is given as Eb Lydian, but: 'The decision of key signature is left to the aesthetic judgement of the composer.' (2001: 219), and nor should the musician be constrained by: 'the prevailing theoretical system for all western music, including jazz, based on only two scales: major and minor.' (2001: 163).

2.5 Eight Primary Modal Genres, Seven Principal Scales

Russell's seven modes of the Lydian scale give rise to chords in the same way as the modes of the major scale, except that each 'chord' Russell calls a 'Primary Modal Genres of a Lydian Chromatic Scale'. Levine, for example, identifies chord I with a major seventh chord (Levine 1995: 19), but Russell states: 'each tone of the Lydian scale is the modal tonic degree not only of a Principal Chord, but also of a Primary Modal Genre.' (2001: 29). For example Russell's Vb Chord Family (for F Lydian) includes: C, CMaj7, CMaj9, CMaj9b5, CMaj9♯11, CMaj13♯11, all in second inversion (2001: 27). The Genres are placed alongside the modern jazz harmony in Table One. Modal Genres/ Chord Family members arise from *Principal Scales* derived from the Lydian *Chromatic* Scale (not Lydian *mode*).[448] They rank from 'ingoing' (consonant) and become more 'outgoing' (dissonant) as the remaining five tones are substituted/added. They are added in the order they were generated 'scientifically' to complete the Lydian *Chromatic* Scale: ♯V, bIII, bVII, IV, bII (Russell 2001: 14, 52), as in Table Two.

---

[448] These are not modes of one another and are not to be confused with the 7 major scale modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian, in this respect.

Table One: Eight Primary Modal Genres

Conventional 'chordmode' voicings	Russell's 8 Primary Modal Genres / Principal Chord Families [449]
I - C Ionian - CMaj7 - C E G B	V - Major Vb **and** +V Seventh +5
II - D Dorian - Dm7 - D F A C	VI - Minor / Altered Minor
III - Phrygian - Em7(b9) - E F B C	VII - Major VIIb / Eleventh b9
IV - Lydian - FMaj7(♯11) - F A B E	I - Major / Altered Major
V - Mixolydian - G7 - G B D F	II - Seventh / Altered Seventh
VI - Aeolian - Am7(b6) - A C E F	III - Major IIIb / Minor +5
VII - Locrian - Bm7(b5) - B D F A	+IV- Minor Seventh b5/ Major +IVb

Table Two: The Seven Principal Scales

<u>Four Scales of Lydian Derivation:</u>								
Lydian Scale	I	II	III	<u>+IV</u>	V	VI	VII	ingoing
Lydian Augmented	I	II	III	+IV	<u>+V</u>	VI	VII	semi-ingoing
Lydian Diminished	I	II	<u>bIII</u>	+IV	V	VI	VII	semi-ingoing
Lydian Flat Seventh	I	II	III	+IV	V	VI	<u>bVII</u>	semi-outgoing
<u>Three Auxiliary Scales:</u>								
Auxiliary Augmented	I	II	III	+IV	<u>+V</u>	and	<u>bVII</u>	semi-outgoing
Auxiliary Diminished	I	II	bIII	<u>IV</u>	+IV	+V	VI	VII semi-outgoing
Auxiliary Diminished Blues Scale								
	I	<u>bII</u>	bIII	III	+IV	V	VI	bVII outgoing

[449] (Russell 2001: Chapter Three and 'Chart A').

From this it can be seen that Westbrook's *Smith's Hotel Chord* conforms to the most consonant end of the spectrum in its regular usage of ♯4 and ♯5.[450] When Westbrook uses his 'semitones', b2 intervals derived from the diminished scale, he is at his most dissonant according to Russell's system. Each chord in common use by jazz musicians can be related either to a mode of the Lydian scale, or a mode of one of the other six Principal Scales of a *Lydian Chromatic Scale* (Russell 2001: 25). Russell said the first three Principle Scales can vertically: 'parent all the chords of the traditional tonal spectrum's five chord categories: major, minor, seventh, augmented, and diminished.' (2001: 151), and 'The seven Principal Scales of the Lydian Chromatic Scale produce all the traditionally definable chords of Western music theory. In conceptual terms they can be understood as the parent scales - scales of origin and unity - for all traditionally definable chords.' (2001: 22). My basic analyses of his scales showed: (i) the Lydian mode contains the major scale when started on it's fifth degree, (ii) Augmented Lydian contains the melodic minor scale when commenced on its sixth degree, (v) Auxiliary Augmented Scale is the whole-tone scale by another name. Both (vi) Auxiliary Diminished Scale and (vii) Auxiliary Diminished Blues Scale are diminished scales: the former is whole step/half step whereas the latter is half step/whole step version. Interestingly Levine said, without expansion: 'You can interpret almost all chord symbols using just these four scales: The major scale, the melodic minor scale, the diminished scale, the whole-tone scale.' (Levine 2005: 32); it is not possible to say whether this was derived from, or independently of, Russell. Certainly Westbrook favoured the diminished sound.

The improvisational technique is to make any given chord more 'outgoing' (dissonant) by substituting a scale from one further down the list (above). Although Russell allows this substitution of one scale by any other for aural effect (Russell 2001: 149, 150, 164, 166) he

---

[450] 'all augmented and diminished intervals - are discords [...] In the middle ages when the tritone was thought to be particularly unpleasant, it was referred to as *diabolus in musica* - the devil in music!' (Taylor 1993: 56). But some allow for context: 'The tritone [...] can seem mildly dissonant in a consonant context or consonant in a dissonant one. However, for the sake of simplicity, we can regard the tritone as being midway between being consonant and dissonant.' (Smith Brindle 1997: 120).

does not give guidelines for its use in composition. He refers only to 'improviser' in saying: 'the parent scale (prime color) of the Eb7 chord is Db Lydian. However, the other six related scales [...] may be used to add color to the Eb chord at the discretion of the improviser.' (2001: 62).

Given the above is rather complex a brief overview is probably useful. A given chord can be considered as a 'chordmode' and its parent Lydian scale established, using Russell's 'CHART A' (Russell 2001: 149). From this the Lydian Tonic as its ultimate centre of gravity is revealed and the parent *Lydian Chromatic Scale* identified. The parent *Lydian Chromatic Scale* can generate a total of eleven member scales (the seven vertical scales with augmented fourths given above, but also four horizontal scales each having perfect fourths that I have passed over in my account here) of which the Lydian scale is the first 'colour' and most 'ingoing'. Thereafter any chord can be 'colored', not randomly by a single diatonic non-chord tone, but by the 'graded' eleven member scales. The resulting 'scientific' change in 'gravitational' pull towards the Lydian tonic is experienced aurally, and is 'objective' as a level of consonance/ dissonance. Each chord 'universe' can be explored *vertically* autonomously, there is no principle of key-centeredness or functionality in a *horizontal* cadence, thus no possibility of violating any key based rule or principle of voice leading:

> This way of looking at music has no need to impose subjective rules (good, bad, right, wrong) on its students. It is only under one law, and that is the law of tonal gravity. Gravity is not right or wrong: it is only being and doing, ingoing or outgoing in relation to the prevailing Lydian tonic. (Russell 2001: 226)

Russell goes into greater depth, beyond the process as outlined here, but sufficient detail has been presented to introduce *The Lydian Chromatic Concept of Tonal Organization.*

2.6 Some Worked Examples

It would be expected that a ii V I in a major key would feature three functional chords forming a cadence. However the contemporary improviser can colour the chords *in the spirit*

of Russell's *Lydian Chromatic Concept* by treating chords individually and selecting individual parent scales that do not relate to one another by key. Jazz does not tend to be written like this by composers, but possibilities for substitution are passed on between improvisers in word-of-mouth fashion. It can be assumed that Westbrook would be opposed to the principle of this if it meant that a composition is *reduced to a vehicle* for improvisation.

Example One:

The conventional:

Dm7	G7	CMajor7
ii C Major (D Dorian)	V in C Major(G Mixolydian)	I in C Major

could become:

Dm7(b5)	G7(♯9)	FMajor7(♯11)
ii of C Harmonic Minor	VII of Ab Melodic Minor	IV of C Major
chromatic tones: (bV) ♯IV, bII	(bV) ♯IV, ♯V, bIII, bII	♯IV

(Russell's outgoing order being: ♯IV, ♯V, bIII, bVII, IV, bII)

Example Two:

It is evident that treating chords non-cadentially has become more common in melodic minor harmony (Aebersold 1974: 4; Ricker 1999: 34; Stern 2006: 106). In particular, Stern doesn't mention Russell but calls the result 'polymodality' (Stern 2006: 106):

Dsus(b9)	G7alt((i.e.♯5)	Cm
ii of C Melodic Minor	V of C Melodic Minor	I of C Melodic Minor

could become Stern's:

Dm7(b5)	G7alt	Cm
VI of F Melodic Minor	VII of Ab Melodic Minor	I of C Melodic Minor

Example Three:

Dominant seventh chords appear popular in jazz for reasons of substitution. A G7 chord can have a b9 added, then the 3, 5, 7, b9, spells out a diminished arpeggio. When a diminished *scale* is built on this the ♯IV, bIII, bVII, bII, are sounded. A whole-tone scale on G7 sounds I, II, III, ♯IV, ♯V, bVII: sometimes referred to as an 'altered chord' shown with extensions as - G7(b5, ♯5).

Example Four: Russell's Systematic Example:

The following is set out decoded as the more familiar chord-plus-extensions, not just 'Principal Lydian Chordmode' nomenclature. The Eb7 chord is coloured according to Russell's CHART A;[451] this is contrasted to Eb7 considered cadentially, a functional chord V in the key of Ab. Table Three gives the objective hierarchy of 'ingoing' to 'outgoing':

Table Three

Chordmode	Chord Tones	Chord Extensions		
'Colouration' (Extensions)				
1. Db Lydian Scale	Eb G Bb Db	F	Ab	C
9th, 11th, 13th		9	11	13
2. Db Lydian Augmented	Eb G Bb Db	F	A	C
9th, ♯11, 13th		9	♯11	13
3. Db Lydian Diminished	Eb G Bb Db	Fb	Ab	13
b9, 11th, 13th		b9	11	13
4. Db Lydian Flat Seventh	Eb G Bb Db	F	Ab	Cb
9th, 11th, b13		9	11	b13
5. Db Auxiliary Augmented	Eb G B Db	F	A	
Eb F G A B Db whole tone	♯5	9	♯11	

[451] Russell's use of CHART A is embedded in the text and doesn't occur until well into the book (Russell 2001: 51, 59, 83). As such this is another difficulty in reading and using the book as a working instruction manual.

6. Db Auxiliary Diminished	Eb G Bb Db	Fb	Gb	A	C
Eb E Gb G A Bb C Db diminished scale		b9	b3	♯11	13

7. Db Auxiliary Diminished Blues Scale

Eb G Bb Db	Cb	D	E	F	Ab
1 3 5 b7	♯5	Maj7	b9	9	11

The above are constructed using the second degree of each of the Db Lydian chordmodes. But in addition the Ab Lydian Augmented generates six more coloured seventh chords, and the Auxiliary Augmented chordmode generates four sevenths each when Db, G, and Ab Lydian Tonics are used respectively. E Auxiliary Diminished also generates four. (In addition CHART A also lists Alternate Modal Tonic Degrees which generates even more options.)

It should be repeated that Russell would be opposed to such a representation of his scales as chords-plus-extensions as depicted above rather than scales to which chords owe their origin. He gives an example of a traditional improviser who would embellish the Eb7(b9) chord with passing notes and altered tones of the chord, whereas Russell's own 'concept orientated musician' would calculate that mode II of Db Lydian Diminished Scale is the parent as it produces the 'complete sound' of Eb13(b9) (Russell 2001: 226).

Russell's system appears to have been subscribed to completely only by musicians who have studied with Russell himself. Notably, Russell's own recordings feature many musicians not known in any other context, although exceptions include Norwegian saxophonist Jan Garbarek. This 're-programming' is in marked contrast with Westbrook who has gone into the world and chosen musicians from existing communities, inserted them into his group dynamics, respected their personal and musical character (and thus strengths and weaknesses), and worked with them to evolve a community music as a team effort.

Example Five:

The following example is taken from a transcribed solo by Barry Galbraith who studied and performed with Russell. Russell's composition called 'Not Me' is based on the chord sequence of George Gershwin's 'But Not For Me'. For this example only a four bar (cadential) chord sequence is given to illustrate the demands made by Russell's approach:

Gershwin's original four bars (Gershwin 2004: 50):

G7 Gm7 C7 FMaj7 FMaj7

which transposed by Russell becomes:

F7 Fm7 Bb7 EbMaj7 EbMaj7

Russell's analysis of Galbraith's melodic improvisation reveals Galbraith's chordmode selection (Russell 2001: 91) on these four bars, each of the five times around the sequence:

F9 (Eb Lydian) E9 (D Lydian Augmented) Eb (Eb Lydian)

(I assume a tritone substitution: E replaces Bb)

F9 (Eb Lydian Aug) Bb7♯5 (D Lydian Aug) Eb7 (Db Lydian Aug)

F9 (Eb Lydian Aug) Cm7 E9 (Eb Lydian Aug) Fm7 (Ab Lydian) Bb7 (Ab Lydian)

F9 (Eb Lydian) Bb7♯5 (Ab Lydian Flat 7th) Eb (Eb Lydian)

Fm (Ab Lydian Aug) Bb7 (Ab Lydian Diminished) Eb (Eb Lydian) Gm7 (Bb Lydian)

Example Six:

A cursory survey of some British jazz composers manuscripts revealed only one, besides Westbrook, where both chords and modes were stipulated for the improvisor. A section is given of John Taylor's non-key-centered 'Siren Song': [452]

D7 A diminished scale (whole step, half step)

AMaj7(♯5) A whole tone scale

AbMaj7(b5,b9) F♯ harmonic minor

---

[452] These details were taken from the hand-written manuscript now in my possession.

GMaj7(♯4)	G Lydian
F♯Maj13(♯11)	F♯ diminished
AbMaj	Ab Dorian

The chromaticism appears to follow no detectable pattern, follows no obvious methodology seen so far, so is either Taylor's personal selections, or indicates a personal methodology.

Appendix Eight: Supporting Audio Recordings

The following can be heard on the website www.garybayleyjazz.co.uk (or the CDs enclosed).

Chapter Seven

701: Extract from 'Metropolis VIII' from *Metropolis* (1971)

(Westbrook 1999: 2:15 - 5:00)

702: 'Holy Thursday' (11:40 - end) from *Bright as Fire* (1980) (Westbrook 1991)

703: 'The Fields' (complete) from *Bright as Fire* (1980)

704 to 706. Extracts from *Citadel Room 315* (1974) (Westbrook 2006)

704: 'Finale'

705: 'Bebop De Rigueur'

706: 'View From the Drawbridge'

707: 'Toper's Rant' (1981?) by *The Brass Band* (5:20 - end)

708: 'Toper's Rant', the closing bars from *The Cortege* (1982) version (Westbrook 1993).

709: 'Golden Slumber', taken from *Off Abbey Road*. (This version recorded at Nuremberg in 1996 (Appendix Two: Recordings))

Tracks 710 to 719. Extracts from a 2012 performance of *On Duke's Birthday* (1984) (Appendix Two: Recordings)

710 'On Duke's Birthday 1'. Chord sequence (0:50 - 1:40), then with added *Smith's Hotel Chord* tones (1:40 - 2:30)

711 as above. Piano, Piccolo, Clarinet trio (11:45 - 13:45)

712 as above. Ellington New Orleans section (16:15 - 17:10)

713 'East Stratford Too Doo'. The opening eleven-note tone-row (0:17 - 0:58)

714 as above. The 16 chords for the row and early alternatives (3:43 - 4:30)

715 as above. The chords alone for improvisation in the style of a romantic ballad

(3:34 - 5:10)

716 as above. The chords and the row are played big-band 'cool school' jazz style (11:50 - 13:00)

717 as above. The chords, first the row then a new melodic line played latin style (25:40 - 27:00)

718 as above. The row and a second melody line are played with no chords (7:04 - 8:00)

719 as above. The row, plus *Smith's Hotel Chords* used 'chord-modally' (0:00 - 3:33)

Chapter Eight

801: 'Love for Sale' by jazz saxophonist Dexter Gordon in 1962. (Gordon 1987: 0:00 - 1:07). An example of a typical 'hardbop' up-tempo version.

802: 'Love for Sale' by *The Duo*, in English (Westbrook.K 2004: 0:00 - 3:15)

803: 'Love for Sale' by *The Trio* in German (Westbrook 1986: 0:00 - 3:17)

804: 'Calliope Epic' from *Pierides* (1986) (Westbrook 2001: 4:58 - 6:10)

805: 'M1' and 'M2' from *Shiftwork* (1986) (Appendix Two, Archive Recording: 1:00 - 4:00)

806: 'M4' from *Shiftwork* (1986) (5:35 - 6:50)

807: 'On Duke's Birthday 1' from *On Duke's Birthday* (1984) (Westbrook 2007: 9:07 - 10:05)

808t: 'M7' from *Shiftwork* (1986) (11:30 - 12:02)

809: 'Juxtapositions' from *Waxey Works Show* (2006) (Westbrook 2007b: 4:57 - 5:55)

810: 'M11' from *Shiftwork* (1986) (21:17 - 22:30)

811: 'It Starts Here' from *The Cortege* (1982) (Westbrook 1993: 0:00 - 1:35)

812: 'M9' from *Shiftwork* (1986) (14:40 - 16:52)

813: ‘Santarcangelo: Piped Music’ from *The Cortege* (1982) (Westbrook 1993: 6:55 - 8:10)

814 ‘Shiftwork’, side two of the salvaged cassette tape *Shiftwork* (1986). (Entire: 0:00 - 9:15)

815 ‘Wenceslas Square’ from *London Bridge is Broken Down* (1987) (Westbrook 1988: 16:00 - 22:33 (end))

816 ‘Duisburg Monsters’ from *The Lift* (2002) (Westbrook 2002b: 1:25 - 2:15)

817 ‘Tu Cranes’ from *Chanson Irresponsable* (2001) (Westbrook 2002: 3:23 - 4:03)

818 ‘Chattering Billy’ from *Chanson Irresponsable* (2001) (Westbrook 2002: 3:30 - 4:30)

819 ‘Propositions’ from *Waxey Works Show* (2006) (Westbrook 2007b: 2:40 - 3:40)

Westbrook’s use of the jazz standard *Careless Love*: Appendix Nine

901 *Blues for Terenzi* from *Orchestra of Smith’s Academy* (Westbrook 1998: 0.00 - 3:00)

902 *Classical Blues.* Archived recording of 2002 performance (0:00 - 2:10).

903 ‘The Reed Bed, The Oak Tree and The Stream’ from *Chanson Irresponsable* (Westbrook 2002: 0:00 - 2:40)

Appendix Nine: Westbrook and 'The Blues'

'The blues' form is an important category within jazz. Most bands play blues in their programs because they expect to; an audience is justifiably surprised if this tradition is broken with. A cursory study of jazz text books and encyclopedias reveals that it is not in dispute that mainstream jazz is made up of principally of the two categories: the blues, and popular songs featuring cadence based harmony. Westbrook has been shown to have come to jazz through the blues and 'boogie-woogie' piano players so his 'Deram' recordings are therefore surprising in the absence of the twelve bar blues form. The reason for the absence is cultural irrelevance as neither Westbrook or anyone in 1960s Britain was born on 'the delta', never stowed-away on the midnight lumber train, or had a 'baby do him wrong'. English equivalent 'blue' sentiments/feel have been voiced meaningfully, literally, in Westbrook music by the words of William Blake, and later by other European poets and Kate Westbrook's texts.

Leaving aside the words here, the blues forms constitute a family related by family-resemblance, but at its most basic the harmonic structure is twelve bars long and has the following sequence of three chords:

I(F7)	I	I	I
IV(Bb7)	IV	I	I
V(C7)	IV	I	I

The chords are usually all non-functional dominant sevenths (i.e. not chord V's).

The contribution to the blues by Charlie Parker (and other be-bop musicians) was to bring it together with that of the ii-V-I structure of popular song. For example Charlie Parker's 'Billies Bounce' and ('Now's the Time') is structured:

F7	Bb7	Bo	F7		**Cm7**	**F7**
Bb7	Bo		F7		**Am7**	**D7**
Gm7	**C7**		**F7**	D7	**Gm7**	**C7**

- although it is not unusual to hear a piano/ guitar player substitute chords at will during the course of the piece. Charlie Parkers's 'Blue for Alice' is structured (Aebersold 1978: 18):

F Em7 A7, Dm7 G7, Cm F7

Bb7 Bbm Eb7, Am Abm Db7

Gm C7 Am D7, Gm C7

- which Jerry Bergonzi has modified to make his own 'Alice' (Bergonzi 1996: 21):

F Maj7 Em7b5 A7b9, Dm7 G7, Cm7 F7

Bb7 Bbm7 Eb7, Am7 D7, Abm7 Db7

Gm7 C7 Dbm7 Gb7, F Maj7 Gm7 C7 (Bar 10 has a tritone substitution)

Westbrook's approach to the blues has not been to alter the chord sequence by substituting chords. Indeed his blues maintain an earthy 'basic' quality characteristic of early New Orleans style and do not have the ii-V smooth sophistication of be-bop. Instead he altered the sequence itself. Examples are given below that demonstrate the deconstructing of sections and recombining them at will, thus preserving the 'feel' but subverting the regularly patterned structure. For example the distinctive structural riff, the ostinato bass line, in *Blues for Terenzi* (1995),[453] is also a principal structural feature in *Artwolf* (2003);[454] but the former has a cycling chord sequence whereas the latter is open-ended.

Westbrook can be heard to explore the blues harmonic cycles on his solo piano recording (commercially unreleased) *The Piano in the Room on the Street* (2006). 'Carillon Blues' that starts proceedings is an improvisation on a standard twelve bar blues form. 'Blues Changes' is twelve bars long but features several non-standard chord sequences. 'Death Letter Blues' (after Jimmy Yancy) is actually *Blues for Terenzi*. Yancey is often cited as a founder of the 'boogie-woogie' piano style as a dance music but nothing about this suggests any strong

---

[453] As recorded on *The Orchestra of Smith's Academy* (1995). it occurs with variations at 6:58 - 9:20, is re-introduced by baritone saxophone at 16:50 and becomes a fixed structure at 17:20 until the end at 23:35.

[454] As is evident on tracks 2, 5 ,12 of the commercial recording.

rhythmic music of any type, the feel is consistent with a title containing the word ‘death’. ‘Young Woman’s Blues (after Bessie Smith): this has three chords sequences joined together, the first being 12 bars, the second being 20, and the third is 16; the whole is repeated three times around. In ‘Blues Changes II’ Westbrook experiments with the ‘chromatic blues’ in bars five to eight. Transposing here for comparison purposes, this replaces bars five to eight, Bb7 Bb7 F7 F7, in the ‘basic’ blues, with one bar each of BbMaj7 Bbm7 Am7 Abm7b5, which then steps down to Gm7 as the ii of a ii-V-I-I in F in the last four bars as, for example, in ‘Billies Bounce’ (above).[455]

In *Cape Gloss* (2007) ‘Blues for a Blue Planet’ is clearly a blues as could be imagined sung by Bessie Smith. Closer examination shows that the piece has a long-range structure, and the constituent A parts are similar in feel but not simply repeated. The overall structure of this piece (by audition) consequently is an AABC type:

a A=8 bars B=7 bars

a A=8 bars B=7 bars

b A2=8 bars B2=8 bars

c A2=8 bars B=7 bars

The A section and the 8 bar version of B are the chord structure used for ‘Jelly’ (*English Soup* (2008)) at letters D-E, G-H, I-J and L(16 bars) in the score. Letter K is an A section repeated an indefinite number of times for the saxophones to improvise over. A2 resembles G and H sections of ‘Custard’ (*English Soup* (2008)). This amounts to the use of dominant seventh chords moving around the cycle of fifths in the manner of standard jazz tunes in a similar style such as ‘Sweet Georgia Brown’ and ‘Up the Lazy River’. ‘Custard’ is a cross between the blues ‘feel’ and English music hall as Kate Westbrook sings ‘cockney’. In places the tenor saxophone improvises both at the original and at double tempo on a chord sequence behind

[455] Some additional detail appears in Appendix One.

the vocal. Although, intuitively, this piece is heard to flow in a familiar way stylistically, the structure is unorthodox; analysis of the score shows the following number of bars per section:

A=8 B=8 C=8 D=8

E=7 F=5 G=8 H=8

I=11 J=8 K=6 L=9

M=11

In *Coming Through Slaughter* (1994) Westbrook said he used the structure of the blues as its starting point (*Smith's Academy Informer* No 36), as the work is about the life of New Orleans cornettist Buddy Bolden. A similar approach to that taken with *The Empress Concerto* (2007) appears. With the latter, a seven minute portrait of Bessie Smith, it opens with an arrangement of Smith's twelve bar blues 'Ship Wrecked Blues' (this song was sung 'straight' as part of *The Village Band* and *The Trio* repertoire). There then follows a sequence of written material for the wind ensemble that alternates with unaccompanied solo piano improvisations that do not follow the regular blues harmonic structure or feel. The twelve bar sequence of the blues form is frequently departed from, the chord sequence doesn't follow a form, thus it creates an impression of a series of false-starts and cross-overs between the piano and orchestra; there are frequent modulations. The two bar phrase at 2:10 and 4:01 is from *Blues for Terenzi* (1995).

Fine 'n Yellow (2009). 'Fine and Mellow' was composed by another leading jazz singer, Billie Holiday, the harmonic structure of the original is that of a traditional twelve bar blues but with a chromatic rise and fall in the chords in bars six and seven, a common 1950s bebop feature (mentioned above). There is a film of a performance of this piece well known to jazz enthusiasts because it shows many of the great players both older and younger, and Billie Holiday talks about the Blues.[456] She said there are two types of blues, happy and sad:

[456] http://www.youtube.com/watch?v=_tNSp7MaADM (last accessed 25/03/2010).

Fine 'n Yellow contains both upbeat and sombre tracks. Kate Westbrook said: 'Originally the album title was to have been simply *Yellow* but *Coldplay* got there first. Given Margery and John's love of jazz, and love of the colour yellow, I decided on *Fine 'n Yellow*, taking one small liberty with the Billie Holiday song title.'[457] Westbrook told me that he hadn't considered what the overall structure looked like only that one chord seemed to lead to the next in a linear fashion based on what sounded 'right'. The 'Yellow Dog' chord sequence shows the use of simple basic chords I, IV, V to preserve the blues feel but with the use of the diminished chord a half-step up from chord IV as well (as I transcribed it by audition). The diminished chord has been used in this way in a number of standards: for example the middle-eight of Duke Ellington's *Solitude*.[458]

Parker's 'Billies Bounce' in F, first four bars:

I IV, #IVdim I Vm7 I (bar 4 intended as ii7 V7 in Bb)

Westbrook's 'Blues for Terenzi', first 8 bars (transcribed by ear):

I I7 IV #IVdim I V I V ...

Westbrook's 'Yellow Dog' sequence (four bars per line):

I	I	I	I
IV	IV	V	I
I	#IVdim	IV	I
I	I	I	I
IV	#IVdim	V	V
IV	IV	I	V
I	I	V	V

[457] http://www.westbrookjazz.co.uk/fineyellow/index.html (last accessed 25/03/2010).

[458] Other examples of this are shown in Chapter One as regards the Westbrook recording *Release*.

'My Lovers Coat' chord sequence is:

Ist vocal chorus (4 bars per line)

I	I7	IV	IVm	I	V	I	I / Vbass
I		V		I		I	
I		I7		IV	#IVdim	V	
V		V					

2nd vocal chorus

I	I7	IV	IVm	I	V
I		I		IV	#IVdim
I		I		IV	#IVdim
I		V		V	V
IV		IV		V	

'What I Like' was inspired by the Styles being larger than life characters: always laughing and with a zest for life. Westbrook subverts the blues form so that it becomes something else. He uses chords I, IV, and V, but this time in a sequence I, I, IV, V and using 3/4 time so that it takes on a bouncing South African 'township' music feel.[459]

A similarity in this working process can be heard in Westbrook's use of the jazz standard *Careless Love* (as was sung by Bessie Smith) that he used as a basis for *Chanson Irresposable* (2002) because of the 'careless' = 'irresponsible' connection. *Careless Love* has a blues 'feel' but not a blues sequence, it is:

I	V	I	ii	V
I	I #Idim	ii	V	(first 8 bars of a 16 bar sequence.)

[459] For example Dudu Pukwana uses this chord sequence in places on *In the Townships* (Pukwana 1973). It is likely that Westbrook would have been familiar with this style directly as Pukwana was resident on the London jazz scene in his own bands and as a member of Chris McGregor's 'Brotherhood of Breath'. Westbrook arranged McGregor's 'Manje' for a group of that ensemble's players.

The sequence can be heard in 'The Reed Bed, The Oak Tree and The Stream' from *Chanson Irresponsable* (2001). A deconstructed melodic phrase from 'Careless Love' can be heard in *Blues for Terenzi* (1995) and also Westbrook's *Classical Blues* (2002).[460]

On Duke's Birthday (1984) is substantially based on the twelve bar blues sequence where each chord is doubled in duration, making a twenty-four bar blues. This is most clearly heard when the brass enter after the introduction to 'Checking in ... ', but with careful listening can be detected throughout. What makes the blues structures less obvious is the presence of *Smith Hotel Chord* voicings, complex harmonies that uncharacteristically do not present the traditional blues 'feel' at all.

The harmonically dense 'Measure for Measure' (*Orchestra of Smith's Academy* (1998)) is the most complex of all Westbrook's compositions using as it does the *Smith's Hotel Chord* orchestration and inter-geared harmonic cycles and rhythms. An audible clue that it may have a slow blues aspect at its heart begins with noticing the ♯4 or b5 'blue note' that Kate Westbrook sings in the melody, there are however no clear blues 'changes' to be heard. Westbrook said: 'It's based on the 12-bar blues but it's in 18/8 or some such signature, so there are lots of cycles going on at the same time.' (Glasser 2002: 34).

Westbrook wrote *Bean Rows and Blues Shots* (1991) for classical saxophonist John Harle. As Harle was not an improvising soloist Westbrook improvised with the blues chord sequences in his composing. Westbrook said in an archived document (almost certainly Westbrook's *original* typed notes for a sleevenote for Harle's recording) that 'by various means' he arrived at a first movement of 18-bars, a second of 15-bars, and a third of 27-bars.

There was another Westbrook work with 'blues' in the title but unfortunately no recording of *Cable Street Blues* (1997) was located.

---

[460] Audio examples can be heard, Appendix Eight: tracks 901, 902, 903.

Appendix Ten: Transcribed extracts from *After Smith's Hotel: The Young Person's Guide to the Jazz Orchestra* (1983)

What follows are transcribed extracts from Westbrook's archived script for, and recording of, *After Smith's Hotel*. It was only performed once at Snape-Maltings to an audience of students. The recording was broadcast 13th November 1984 on BBC radio: the tapes are now held in the British Library Sound Archive as C602/116,117,240-242,171-173 (Appendix Two). In edited form part of it was published in *The Listener* (Westbrook 1984: 34-35).

A composition is like a journey. Once you start it, you become involved in a chain of events, and you don't know precisely where its gong to lead. Like any journey, a composition has to start somewhere. This particular piece started in February, in Glasgow, where I was on tour with Kate, Chris Biscoe and John McCourt. In fact it started at Smith's Hotel. [...] Even from afar the very name 'Smith's Hotel' had a strange ring to it, and its location on Glasgow's famed, and very long Sauchiehall Street, seemed significant. The reality confirmed these expectations.[...] Strange, intriguing things happen when you least expect them. By chance, that evening in Glasgow, I discovered a chord on the piano that changed my musical thinking. Over an E minor chord, I played another chord shape, a sort of A flat, and immediately heard a sound which, musically speaking, was like a door opening to a world of new and exciting possibilities. The chord E minor is probably the first chord that you learn to play on the guitar, if only because when you strum the open strings of the guitar you are playing what is basically an E minor chord. Playing the A flat shape over this familiar chord transforms it, adds a new dimension to it, makes you see it in a new way. I'm sure that many compositions in art and poetry, as well as in music, starts when suddenly something commonplace and everyday is seen, or heard, with a new awareness.

An artist's work is to try to create a language to express his vision of the world. His life is full of small discoveries and, if he's lucky, the occasional big discovery. Strokes of genius may sometimes occur, but mostly its a slow process of moving from one stage to the next, trying to make connections, like an archaeologist piecing together the pieces he needs to de-code an inscription on an Egyptian tomb. Much of the time the artist is re-discovering for himself connections that are already well known. Occasionally he discovers a relationship that was not known about before. So the language grows slowly. The Smith's Hotel Chord was a new addition to my own musical alphabet, a way of making new connections. My preoccupation with the chord continued throughout the rest of that short tour. We ourselves, on our travels, were perhaps the first connection ever made between Smith's Hotel in Glasgow and the Cerne Giant. The Cerne Giant is the 180 foot high, two thousand year old figure of a Celtic god etched, like a piece of giant graffiti, into a chalk hill in Dorset. Dorchester, Thomas Hardy's Casterbridge, was another link in the chain, and the date '1636' engraved twice on the fireplace of a cafe there seemed the key to a musical code, a riddle that I've been unable to solve. [...] The scenario of place and events, of travels in Britain, around Europe, and even to America, that began at Smith's Hotel, has continued and finally brought us to Snape-Maltings. The musical chain of events that began with the discovery of the 'Smith's Hotel Chord' has led me in many directions, made many new connections for me, and led from those first stumblings on the piano keyboard to the music for full jazz orchestra that you will hear this afternoon.

The 'Smith's Hotel Chord' illustrates one simple truth, that parallel to the familiar world of everyday things there is a world of the imagination, of beauty and strangeness, of the unknown. And it is the role of the artist, the poet and the musician, to unlock our minds and senses to this world of possibilities, and help us to a fuller awareness of what it means to be alive. Jazz musicians in particular express this so well, they can start by playing a familiar

tune then, through improvisation, they can in an instant be in a world of complete fantasy, and then back again in the flutter of breath or flicker of fingers on keys or strings.[...]

I've experimented with different ways of building up the 'Smith's Hotel Chord', trying to find out what secrets it has locked up in it. Partly I've done this by writing different textures for the orchestra, but also by asking improvising musicians to build up on the chord patterns [musical example] Later I wrote a melody using eleven of the twelve notes of the chromatic scale, the basic tools of the Western Musician's trade. Played on its own this tune can sound quite abstract [musical example]. When I gave it a chord sequence it sounded like a romantic ballad [musical example]. Even here though, the addition of a layer of 'Smith's Hotel Chords' can add a strange dimension [musical example]. Variations on this tune are created by improvised solos [musical example]. I have written some variations of my own, which are sometimes written within the more conventional rules [musical example]. And sometimes according to the Smith's Hotel rules of harmony [musical example].

At the beginning there were just sixteen chords to accompany the tune [musical example]. The eleven note tune can sound quite different with more chords added [musical example]. The number of chord changes multiplied to ninety six before I came to the end of that particular line of exploration. Back to the simplicity of the original chord sequence, now with a Latin-American rhythm [...] even on our Latin-American trip we are not safe from the Smith's Hotel influence. People who've been exposed to the Smith's Hotel school of music seem to come at everything differently from everyone else and there is some conflict between the two approaches that is never properly resolved [musical example].[...]

All of the Smith's Hotel pieces have a 6/4 rhythm, six beats to the bar. It could be that students of the Smith's Hotel approach find this their most natural rhythm.[...]

Perhaps what Smith's Hotel has taught us is that questions are often more important than answers, and that to travel, and fully enjoy every part of the journey, is often more

important than arriving. And of all the arts, jazz, infinitely flexible and adaptable to each individual's needs, is most concerned with the journey, the search, the process of discovery. [...][the concert of *After Smith's Hotel* followed]

Appendix Eleven: Brecht Interview Extracts

Extracts from an interview with Mike and Kate Westbrook, 15th December 2010

This interview can be taken as typical of others in Appendix Three. Early influences on the Westbrook's have not been formally methodically laid out by them. Rather, aspects that have been 'magpied' are worked into a conception; that is to say, they have been concerned with the synthesis of a working practice, not its analysis.

15:00
KW. ... Lotte Lenya was a very big influence ... the other thing that had a very big influence on me and also on Mike was Stravinsky's *Soldier's Tale*, because there he was unable to have his orchestra, his full palette, so with a tiny ensemble he did a theatre piece that could tour, and very cheaply. It was a seminal piece for Mike and for me, but coming at it from totally different angles, theatre and the music ...
17:00
KW ... We started to do Brecht/Weill things in the repertoire because I got asked by John Harle to do a recording for Nimbus ...
MW ... no it wasn't, sorry ... *The Brass Band* had a strong political slant to it in its early days. It was very much getting music away from the elite and concert halls and on to the streets and people's lives. So Brecht was a natural model for that really, and everybody in the band was interested in that aspect ... we were all very convinced, in our different ways, that this was the thing to do. The Brecht material, the Brecht idea definitely was part of it. Paul was going to East Germay a lot anyway and in Europe, on the left, Brecht was absolutely adored. When we started working with *Henry Cow* I did one or two arrangements, including 'Alabama Song' ... the only thing that brought the three elements of *The Orckestra* together was those Brecht numbers ... trying to work with the *Cows* was very very difficult really ... the music was very complex and it wasn't even written down, it was stuff that had evolved from endless rehearsals ... the common denominator was the Brecht, and the Blake stuff
20:00
MW. It was later with *The Trio* that you coincidentally did this recording with Harle, it's a pity that they never released it. They lost confidence in it.
KW. One thing that is interesting is how much his estate, after he died, had a stranglehold on the material, and how much the people couldn't bear it to be tampered with, the jazz versions really got up some people's noses; the John Harle arrangements used the original score. But when I did *The Seven Deadly Sins* Christopher Logue had done a new translation that hadn't been approved by the estate, just when I was about to go on stage I got the message that it had not been accepted by the estate ... and we were to be shut down ... adding to my nerves of appearing at the Barbican with the London Symphony Orchestra ... It is such a complicated web, 'Mack the Knife' had been used for McDonalds advertisements, it seems bringing in a hell of a lot of money was an acceptable compromise.
23:00
MW. Brecht is the main thing in our approach.
KW. He is a complicated figure. He is worshipped. Paul was a member of the communist party but Brecht never was, he was crafty, he was not going to be caught out by Un-American Activities. He was his own man and that is fair enough, it was his followers that put the strait-jacket on him.

MW. He was a complicated figure and there was that area of the way he took advantage of other people's idea, particularly the women, a lot of the work was written by his secretary, he was a very flawed character.
25:00
MW. He went to Hollywood during the war, all his ideas were totally rejected. The Hollywood material on our *Goodbye Peter Lorre* is his diatribe against Hollywood, he was incredibly angry, but he would have liked to have made it ...
KW. ... but he did hate seeing what it did to Peter Lorre, drugs and money ...
MW. ... these stories are very much part of our life, we see Peter Lorre as the greatest German actor of his day in the 'twenties, totally wrecked doing hack films, *Casablanca* ...
MW. It is disappointing the estate are not interested in the music being updated, although various pop groups have taken odd numbers, we heard 'Alabama Song' done by The Doors ... pretty awful it sounded. A lot of composers, possibly Richard Rogers or Cole Porter, I can't remember, hated what jazz musicians did with their tunes, jazz musicians have no respect ...
MW. We went to see a version of *The Threepenny Opera* in Berlin just recently, the music was exactly the 1920s arrangements, it is crying out to be updated, I can't believe Brecht wouldn't like the approach of jazz musicians; in our 'Alabama Song' there is hardly any of the original arrangement in there now as it has evolved. Stefan Brecht, elderly head of the estate, is absolutely against the use of the works for any other purpose. You can't help thinking it's the money. A pretty eminent film-director friend of ours tried to do a version and spent ages getting nowhere. In classical music that is the thing isn't it, sticking to the letter. But we did a lot of research for Rossini, he had to make do with provincial orchestras where the local barber was the violinist, and the policeman the trombonist, just like us isn't it! His main singer would have her 'suitcase arias' she would always do, so in the middle of his work she would get up and sing one of these. First nights were chaotic with 'the duke' or 'the princess' as patrons having to be written small features like 'Chopsticks' for their beginner skills. People take originality and change far too seriously, or perhaps I am wrong.
34:00
GB. Do you have any views on how your music should be received, any post-gig evaluations?
KW. A gig the other night, I thought Mike's announcements were marvelous, he struck it absolutely right. It was a mixed audience of those that didn't know jazz, and those that liked different types of jazz; whenever he lost them with the music he brought them back and drew them into the story. Some of the music is difficult, but if the people trust you they will come with you. The thing that drives us crazy about the critics is that when we do something that isn't quite what they expected from previous work, they don't trust you and rubbish it. They should trust the artist, we are not doing it to be wayward or stupid, we do it because we passionately want to do it.
GB. What would have been wrong if your band hadn't made efforts by dressing up and instead followed the standard modern jazz aspect of dressing down. Is there a deeper purpose?
KW. I think it is discourteous to the audience.
MW. We have always managed to get our musicians to think about the way they dress. We have used costumes in some works, but there has never been a dress-code. It is very unusual in jazz to dress up ...
KW. ... I think the French are very good ...
40:00
MW. ... *Platterback* is a more complete experience, it belonged in a theatre somewhere and it should have run-and-run ... it really is a theatre show, the record was an afterthought, it stands out though for what it is, but I am sure you needed to see it, very dramatic. Marvelous that the

musicians were doing dancing and bits and pieces. I think the idea of combining all the arts is important in any show, all your experience, and whatever everybody is capable of should be there. I tend to go back to Paul Rutherford quite a lot, it is very Brectian when a guy who has just played hell out of the trombone in the most avant-garde way possible then goes to the microphone and speaks 'Let the Slave' by Blake: absolutely marvelous; that what it should be like, and it what Kate does as well now ... I think of it as opera, even if there is just the two of us ... it is a show, it doesn't need to have scenery, with *Platterback* we hardly had anything on stage yet it was a show, a mini-opera. *Cape Gloss* had minimal props and a bit of lighting. It was better than Wagner with tons of scenery and a huge orchestra and everything else, it was better than that, but I just think you have to want to work on all levels. I never plan the announcements, I just get a sense because I want people to understand and enjoy it really, the serious side and the entertainment side. Sometimes I don't enjoy it, with some audiences you don't feel you are on their wavelength, but usually there is a way to get through to most audiences. You can judge what approach is right ... most of them are quite interested when somebody bothers to explain ... otherwise what are they hearing? Humour helps, the appearance on-stage, there can be a slightly shambolic air about the whole thing, like something could go wrong at any minute but desperately hangs on. [Speaking of a piece performed just days earlier] it worked in rehearsal but not on the gig, I spoke to one musician afterwards who was a bit peevish, they didn't like the number very much, and reluctantly did an improvisation in rehearsal which I thought rather good so I decided to include it. I was ahead of the game in saying 'play if you want to, go home if you want to', and with very experienced musicians they would have known what I was talking about, that it doesn't have to be planned and scripted ... I thought it would be a relief from the tightly scripted stuff ... this great noise going on with some playing a riff and some playing something else. But it will take a while to get this feeling going, but it is aspect I think will be good, I think it OK to try it, and we got away with it ...

GB. How important is it with the words that you get them across? Are you just happy that you have created something in advance, and on the gig just deliver, just say them?

KW. When I start I think, like Mike, the cupboard is bare and I don't have anything. But I go into a place, and I don't know how to get there, and I write from there. Often when I give it to Mike I can see it isn't going to communicate, first draft, then a modified draft ... and the end draft is often not very like the first.

GB. Communicate to who? do you have an ideal audience?

KW. I can't do standards where *I* don't have a way into the story, sorry for the current cliche - but it has to be 'a journey', it has to be truthful, some standards have ridiculous words but if I can find the truth in them then I can do them. I don't have vocal technique but I compensate by getting inside them. 'Lush Life' is such an important song for us, but when Mike suggested I do it I felt although Billy Strayhorn was young when he wrote it I would have to be older.

GB. Could you perform the same way for an empty room as for an audience of 300?

KW. I do, when I practice I try to get inside it and not go through the motions. The best times are when you go through a barrier to a place of real understanding. We used to do tours playing every night for three weeks, and you go to a place where you are not even thinking what comes next, a place of deeper understanding.

GB. Does the audience ever shape what you do?

KW. With 'Brazilian Love Songs' the lyric is a bit obscure, but I feel there is enough truth in it because I know what every word means and how they fit in the wall and build the final structure, and if you took one out it wouldn't work ... to me every word is true and completely

necessary. I think in an evening it is nice to have some quite difficult things, some funny things, have that terrific variety, a roller-coaster ride.
GB. What is it about music-hall that you like?
KW. When I did the music-hall work I wanted to use music-hall ideas with quality music, but more surreal or Dada. I am interested that Brecht thought that elements in play were like the elements in music-hall, where you have to make them work together ...
MW. I like the idea of be-bop music-hall, Dizzy Gillespie was a great music-hall performer, incredibly funny, slapstick, jokes, funny mover, but with cutting edge music. It doesn't happen now except with us: as far as I know. 'Blighters' is just like a music-hall song but hideous with that dissonance, utterly modern musically; Kate's delivery goes right back to music-hall of the First World War where Sassoon sees it going on at home yet poor buggers are back there laying in the mud. It is one of the best things we've ever done. Every remembrance day that comes around I say we ought to broadcast it on the radio, have something contemporary.
59:00
GB. What do you think about the state of affairs where the audience is encouraged to swear allegiance to one style and buy recordings as products.
MW. I am rather arrogant, I think the world needs us, I think we could make it work where a lot of other people can't. Take last week, people were really enjoying themselves, yet they were listening to some pretty serious music ... nobody else is doing this, if you went to see Jools Holland you would get soul and pop, with us they didn't get any of the cliches, they didn't get any reassurance, they got an amazing variety. It can be done, all our projects are like this, it is the only thing that keeps us going ...
KW. ... the music is a juggling act. You can only have so many obscure words before you need much that is understandable...
MW. ... which is what Ellington did. Last time we saw him he did 'Hello Dolly' and the trumpet player did an impersonation of Louis Armstrong. The he did 'Africane': scorching stuff. The girl singer sang 'I Got it Bad', and a very old trumpet player, Cootie Williams started 'rapping' with her in the background; this suddenly made a double act: all life was there. Paul Gonsalves was there drunk, slumped in a chair, so Ellington had taken on another sax player to cover him, making six and not the usual five; he suddenly got to feet and started playing a ballad, and it was fantastic. By the end Ellington's showbiz thing was dated, but the principle was there, give the audience both what they want, then what you damn well want, and they will listen.
GB. What do you think of Brecht's faith in mankind's infinite capacity for improvement?
MW. Take our builder friend Tom, he really likes music but he hasn't wanted to come to our gigs in case he didn't like it. He likes Santana and rock, heavy electric stuff and nothing much else. But he has mellowed; he came along with his wife, they loved it, absolutely loved it ...
KW. ... and of all the pieces they particularly liked *Citadel* ...
MW. It can communicate, it is important ... the audience is terribly important, but at the same time you have to be true to yourself. You are at liberty to do one thing, but people that do this make life difficult for themselves, but they do end up with a cult audience.
1:07:00
KW. There are those that just do what they want. But with Evan Parker I get the feeling he knows when the audience is slipping away and gives them something they can understand immediately.
GB. I find Tony Bevan's presentation really interesting. He ambles onto the stage or a pub setting and plays this full on extreme improvised music, but his demeanor is that you are

getting Zoot Sims swing or a trad band; beer onstage, thumbs up to people he spots in the audience, banter on stage. Somehow he gets away with it in his local pub. In one corner the tannoy is blaring ‘table 113 ... ‘, in another corner is avant-garde music; this through honest presentation alone.
KW. There are players like ----- ----- that say ‘if more than these six at a table following me then I am going to have to change direction’. People like that don’t want you to like it because basically they despise you. The music has to insult you otherwise he is not doing it right.
GB. Is there a moral dimension to what you do regarding the welfare of the audience?
KW. Yes. [Awkward silence]
1:11:00
KW. I couldn’t do Maoist songs where you make your principles as simple as possible, then set them to music ...
MW. ... songs from Mao’s Little Red Book, about the workers and stuff; both political and dumbed down.
MW. I think a lot about the relationship of art and show-business and I think they overlap. I see a lot of pop as just another branch of show business, yet it was supposed to be so revolutionary, the big events were supposed to change the world. What was going on in jazz was absolutely fantastic, Mingus and so on, but the new gods were Jim Morrison and those kinds of people, but in fact we see after 50 years that they are doing the same thing and it is nothing to do with the music, it is about their personalities. My line is that they all wind up playing Buttons in a Skegness panto ... perhaps when he is very very old someone will let Cliff Richard play King Lear! *They* all join the establishment in the end whereas the creative artists don’t go that way. Paul McCartney, lovely songs, lovely singer, but the same simple repertoire and same major and minor chords. How can he not be drawn into experimentation, I don’t understand it but it would be an interesting debate. He is an artist but also a showbiz personality. Jazz flirts with the latter at its peril, jazz musicians risk not being creative artists.
GB. Is this not anti-Brecht? the audience identifying with the actor as a hero, the person not the message?
MW. On the Radio 4 program Front Row, someone is billed as having done a revolutionary new pop album, but it is the same old stuff, a rock beat and a riff on a guitar, there is nothing new, what is happening to people? it is totally bankrupt ...
KW. ... this is a period of retrenchment, this really is a very difficult period for us ...
MW. ... even when you hear a young band, the ones that are against what is happening, what they do sounds just the same. But I don’t want to get into coming across as disapproving, one hears of young musicians working very hard, perhaps there is something that passed me by.
GB. American saxophonist Tim Berne said ‘the culture produces the music it deserves’. The comfortable middle-class Americans working in finance, in insurance, dressing the same, commuting together, a prescribed common lifestyle with no grey areas. The music is a bland digitized sound track that goes with this lifestyle perhaps?
MW. I am very against the whole star thing. There wasn’t pop music back then, there was jazz and blues, *Pink Floyd* were failed jazz musicians, Mick Jagger was a blues singer that wasn’t very good. I am quite a snob about this, jazz piano players switching to organ/synthesizer ...
GB. I read that Elton John was fired from a band as the piano player, so he took ‘Elton’ from saxophonist Elton Dean and ‘John’ from singer Long John Baldry. When he became famous it became an effective insult.
1:19:00
MW. The whole English rock thing got off on the wrong foot, with people climbing on a bandwagon. Modern jazz painted itself into a corner, and blues and skiffle ended up following

trad jazz as audiences likewise enjoyed it. Many modern jazz musicians consequently switched to skiffle and rock, even many we know I am sorry to say. I cannot bear these stars, celebrities are just actors, they have nothing to say, so people shouldn't look up to them. I really resent that. I don't want to be like that at all, it is a collective thing, different people do different things, and the whole thing works not through having stars but because of a lot of people working together, don't you agree ...
KW. ... I do ...
MW. In the world of art it is just the same, these people are puffed up, it is just show business, people might think the Turner prize is high culture but it isn't, it's nearly all show business, Tracy Emin is an entertainer like Victoria Wood ...
MW. It is a balancing act but I don't know who is doing it apart from us. Dizzy Gillespie did, he didn't compromise on the music at all yet he sometimes had hilarious vocals that were subversive, and the audience 'got it'. After the war, out of a tremendous mix of cultures and classes, there was an upsurge in modern culture, modern jazz, Gillespie generated enough support to stand for president. It was probably just a stunt, but just that notion, that joke being possible. The whole pop scene though has been a terrible waste of time with people being brought back from beyond the grave to carry on mining this seam: pathetic.
GB. It is the junk food equivalent perhaps?
MW. That is very apt.
KW. ... together, if you go into Costcutters they have junk food and play old pop music.
GB. What do you think about 'market forces'? do you people can be trusted to choose wisely?
KW. I don't know, we live in a democracy, nothing better has turned up, but it doesn't really work does it!
MW. After the war they set up the arts council, and maison de culture in France, and they toured arts groups, and then they carried on doing it. With New Labour this thing of giving people what they want means there is nothing to argue about. If you went to a pub around here they would say 'if people want rock-and-roll then give it to them, what is wrong with that'. But it is difficult I suppose to have a cultural dictatorship, but there again I suppose the directors of Radio 3...
GB. A lot of the time giving people freedom of choice is irrelevant given the options available are controlled. Presumably a fair fight would be if the Westbrook bands could get more gigs, we would see who the audience responded to ...
MW. ... like in Harlem, Duke Ellington versus Chick Webb ... I don't know. Go into Costcutters and when you queue to pay you are flanked by cheap beer, it is absolutely awful, it is just bloody obvious. Isn't it like medicine, culture! It is very serious, important, and everybody needs it, doctors and scientists know better than the layman. Would there would be any harm in getting artists determining ... the trouble is you *would* get things like the bloody arts-council, absolute philistines, no friends of ours.
1:29
GB. Live music is becoming uncommon, six of my jazz workshop guys were at your gig, they are in their fifties and had never seen a big-band before. They were excited and depressed at the same time because they thought they knew the music because they played it. Even in playing to jazz fans you are not playing to the converted.
KW. I hope there are some more gigs in the offing ...
MW. ... I think there will be, then we'll need a coach.
KW. There is so much focus on the lives of artists rather than the content. This has sometimes driven me to really dislike Brecht, and D.H.Lawrence, as characters. But then you go back to

the source, the poems, and it is just wonderful; that is what we have to do all the time, focus on the art ... standing in front of that big-band we are gripped by the reality of it ...

MW. ... you are nothing special if you are an artist, you just have some things to contribute to the world, other people contribute other things, we were out in the interval chatting to people, not in the dressing room, big-time, having attacks of the vapours, we are part of the community.

KW. At the end of the gig, sat outside the theatre, the lights in the town had gone out, we were sitting on the speakers waiting for the car; even at our great age we are still doing the same thing.

MW. That was an easy gig. I don’t mind really.